



INDIAN HISTORICAL RESEARCHES

THE KESAVA TEMPLE AT BELUR

Indian Temple Architecture

NARASIMHACHAR R.

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INTRODUCTORY NOTE.

The present work forms the second of the Mysore Archæological Series: Architecture and Sculpture in Mysore, and deals with the Kesava temple at Belur, one of the most exquisite specimens of the Hoysala style of architecture, built by the Hoysala king Vishnuvardhana in A. D. 1117. The Kesava temple at Somanathapur, treated of in the first monograph of this Series, is a trikutachala or three-celled structure, while the subject of the present monograph consists of only one cell, though sorrounded by several temples, shrines and subsidiary buildings, and, being older than the other by nearly one hundred and fifty years, may be looked upon as one of the earlier examples of the Hoysala style. According to Fergusson it combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

To do anything like justice to the marvellous elaboration and beauty of the details of this gem of architecture hundreds of plates are necessary. For the purpose of this short monograph, however, only some of the most striking features have been selected and the temple is illustrated by forty-five plates. The illustrations have been prepared by Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my Monograph on the Kesava temple at Somanathapur.

Bangalore, June 1919. R. NARASIMHACHAR.

PROVISIONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND DRAVIDIAN STYLES IN MYSORE.

Those that are marked with an asterisk are more or less in a ruinous condition.

HOYSALA.

	Temple		PLA	.CB		PERIOD	REIGN		REMARES	
1.	Basavesvara		Tonachi			C. 1047	Vinayaditya	•••	•••	
2.	Mallinatha-basti*		Angadi	•••		C. 1080	đo		•••	
3.	Kedarosvara		Belgami			C. 1060	đo		Triple.	
4.	Tripurantaka*		do			1070	đo		Double.	
5.	Kaitabhosvara		Kuppatur	•••		C. 1070	do	•••	•••	
6.	Adinatha-basti		Chikka Hanasog	у е		C. 1090	do	•••	Triple.	
7.	Lakshmidevi		Dodda Gaddava	lli		1119	Visbnuvardba	ns.	Quadruple	
8.	Kesava		Belur	٠.٠	•••	1117	do	•••		
9.	Kappe-Chennigaraya		do	•••	•••	C. 1117	đo	•••	Double.	
10.	Vira Narayana		do	•••	•••	G. 1117	đo	•••		
11.	Kirti-Narayana		Talkad	•••	•••	1117	do			
12.	Dharmesvara		Grama			1128	đo	•••		
18.	Kesava	•	do	•••		C. 1123	do			
14.	Narasimha	•••	do	•••	•••	C. 1128	đo	•••		
15.	Кенача		Marale	•••		1180	do			
16.	Siddhesvara		do		•••	1130	do	•••		
17.	Parsvanatha-basti		Halebid			1183	do			
18.	Hoysalesvara		do		•••	C. 1141	Narasimba I		Double.	
19.	Jain basti*		Cholasandra	•••		1145	do		Triple.	
20.	Kesava*	•••	Honnavara	•••	•••	1149	do	•••		
21.	Nagesvara*	•••	Nidugal durga			C. 11E0	do	•		
22.	Paravanatha-basti	•••	Неддете			1160	do	•		
23.	Isvara		Anekonda	•••		C. 1160	do	•		
24.	Kesava	•••	Dharmapura	••.		1162	do			
25.	De		Hullekere	•••	•••	1163	do			
2 6.	Hoysalesvara*	***	Tenginagatta			C. 1163	do			
27.	Narayana'		Sattur	•••		1169	de	•••		

HOYSALA-contd

	THMPLH			PLAC	×		PERIOD	Ruign		REMARKS	
98 .	Somesvara			Suttur	***		C. 1169	Narasimba I		Triple.	
99 .	Kesava	•••	•••	Nagamangala	•••		C. 1170	do		do	
80 .	Brahmesvara	•••	•••	Kikkeri			1171	do			
81.	Buohesvara		•••	Koramangala	•••		1173	đo			
82 .	Akkana-basti	•••		Sravana Belgola			1182	Ballala II			
3 3.	Amritosvara	•••		Amritapura			1196	do			
84.	Singesvara*	••.		Hebbalalu	•••		1200	do		••	
8 5.	Santinatha-basti			Jinanathapura	•••		C. 1200	do		•••	
3 6.	Mahalingesvara*	•••	•••	Mavuttanhalli	•••		C. 1200	do	·	Triple.	
87 .	Chattesvara*	•…	•••	Chatchattanhalli	•••		C. 1200	do	•••	do	
36 .	Trimurti		•	Bandalike	•••		C. 1200	do	•••	do	
39 .	Auekal	•••	•••	đo	•••		C. 1200	đo		do	
40.	Kodanda-Rama	•••	•••	Hirimagalur	•••		C. 1200	đo	•••		
41.	Siddhesvara	•••	•••	Kodakani	•••		C. 1900	đo	•••		
42.	Mallosvara		•••	Huliyar	•••		C. 1200	do	•••		
43 .	Virabhadra	•••		Grama	•••		C. 1200	do	•••	Double	
44.	Andal	•••	•••	Belur	•••		C. 1200	do	•••		
4 5.	Sankaresvara*	•••	•••	do	•••	٠.	C. 1200	đo	•••		
46 .	Kosava*	•••	•••	Angadi	•••	••	C. 1900	đo	•••		
47.	Santinatha-basti*	•••	•••	Bandalike	•••	••	C. 1204	đo	•••		
48 .	Kirti-Narayana	•••	•••	Heragu		••	1218	do	•••		
49 .	Kedaresvara	•••	•••	Halebid	•••	••	1219	đo			
50 .	Virabhadra	•••	•••	đo	•••	••	C. 1220	đo	•••		
51.	Sahasrakuta-basti	•••	•••	Arsikere	•••	••	1920	do	•••		
59 .	Isvara		•…	do	•••	••	C. 1220	do	•••		
63 .	Do	•••	•••	Nanditavare	•••	••	C. 1220	do	•••		
54 .	Haribara	•••	•••	Haribar	•••	••	1224	Narasimba II	•••		
55 .	Mule-Singesvara*	•••		Bellur	•••	••	1224	do	•••	Triple.	
56.	Kallenvara*	•••	•	Hoggere	•••	••	1232	đo	•••		
57 .	Galagesvara*	•••	•…	do	•••		C. 1232	do	•••	•••	
5 8.	Somesvara	•••	•••	Harnballi	•••		1234	do	•••		
59 .	Kesava	•••	•••	đo	•••		C, 1934	do	•••		
60.	Mallikarjuna	•••	•••	Basaral			1935	đo	•••	Triple.	
61.	Lakshmi-Narasimb	•	•••	Nuggihalli	•••		1949	Somesvara	•••	do	

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HOYSALA—concld.

Temple						PERIOD	Period Heigh		REMARK	
62.	Sadasiva		•••	Nuggihalli		•••	C. 1249	Somesvara		
68.	Lakshmi-Narasimha		•••	Javagal	•••		C. 1250	do		Triple.
64.	Isvara*		•••	Budsnur	•••	•••	C. 1950	d o		
3 5.	Padmanabha*			đo	•••	•••	C. 1250	đo		
56.	Panchalinga	•••		Govindanhalli			O. 1250	do		Quintup
57 .	Kesava*			Nagalapura	•••	•••	C. 1950	do		•••
38.	Kedaresvara*	•••		do	•••	•••	C. 1950	đo		•••
39 .	Mallesvara*			Hulikal	•••	•••	C. 1950	đo		•••
70 .	Kosava			Tandaga		•••	O. 1960	do		•••
71.	Lakshmi-Narayana	•••		Hosabolalu	•••	•••	C. 1960	đo		Triple.
72.	Kesava	•••		Aralaguppe	•••	•••	C. 1250	do		
18.	Do	•••	•••	Turuvekere	•••	•••	O. 1960	Narasimha III		•••
74.	Mule-Sankaresvara		•••	đo			C. 1960	đo		
75.	Yoga-Madhava		•••	Settikere	•••		1961	đo		Triple.
76.	Kesava	•••		Somanathapur			1268	do		do
77.	Madhavaraya			Bellur			C. 1270	đo		do
78.	Lakshmi-Narasimha	,	•••	Hole-Narsipur			C. 1270	do		đo
79.	Do	•••	•••	Vignasante	•••		1986	do		do
30 .	Balalingesvara*	•••	•••	đo	•••		C. 1286	do		
31 .	Lakshmikanta	•••	•••	Hedatale	•••		C. 1292	Ballala III	•••	
82.	Nagaresvara*		•••	do			O. 1292	đo	•••	

DRAVIDIAN.

		* 1						
1.	Nandisvara		Naudi	•••		C. 800	Govinda III	•••
2.	Lakshmanesvara, etc		Avani			C. 940	Bira-Nolamba	•••
8.	Chamundaraya-basti .		Sravana Belgola	•••		C. 980	Rachamalla IV	•••
4.	Kallesvara		Aralaguppo			C. 1091	Tribhuvanamalla	
5.	Muktinathesvara'		Binnamangala			C. 1100	Kulottunga-Chola	•••
6.	Vaidyesvara		Talkad	•••		C. 1100	do	•••
7.	Panchakuta-basti*		Kambadahalli			C. 1190	Vishnuvardhana	
8.	Narasimha		Agera	•••		C. 1120	do	•••
9.	Gangadharesvara		Kaidala	•••		1151	Narasimha I	
10.	Amara-Narayana		Kaivara			C. 1950	Selvandai-Devar	•••
					·			1

viii
DRAVIDIAN—concld.

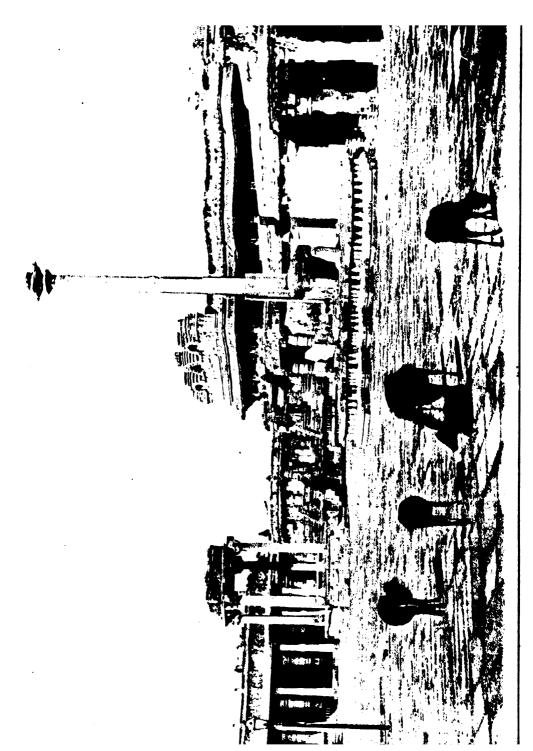
Temple			Place		PERIOD	Reign	REMARKS		
11.	Somesvara	•••		Kurudumale			C. 1950	Ilavanji-Vasudeva- raya.	
19.	Do	•••	•••	Nidugal-durga	•••		1292	Ganesvara-Deva	
18.	Do	•••	•••	Kolar	•••		C. 1800	Ballala III	
14.	Arkesvara	•••	•••	Hale-Alur	•••		C. 1800	do	
15.	Vidyasankara	•••	•••	Bringeri	•••		C. 1856	Bukka I	
16.	Mallikarjuna	•••	•••	Pankajanhalli	•••		C. 1510	Krishna-Deva- Raya.	
17.	Aghoresvara	•••	•••	Ikkeri	•••		C. 1560	Sankanna-Nayaka I	
18.	Ranganatha	•••	•••	Rangasthala	•••		C. 1600	Palegars	
19.	Gaurisvara	•••	•••	Yelandur	•••		1664	Mudda-Raja	
20 .	Nilakanthesvara	•…	•••	Jambitige	•••		1788	Somasekhara- Nayaka II.	

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SOUTH VIEW OF BUILDINGS IN THE ENCLOSURE OF KESAVA TEMPLE AT BELUR

ARCHITECTURE AND SCULPTURE IN MYSORE.

THE KESAVA TEMPLE AT BELUR.

DELUR, the head-quarters of the taluk of the same name in the Hassan District of the Mysore State, is situated in 13° 10' N. and 75° 55' E. on the right bank of the Yagachi or Badari, the chief tributary of the river Hēmāvati, which it joins at Gorur in the Hāssan Taluk. It is 28 miles to the south-west of Bāṇāvār, a railway station on the Bangalore-Poona line, and 24 miles to the north-west of Hassan on the Hassan-Chikmagalūr road. In old inscriptions it is named Beluhür and occasionally Vēlāpura, the latter name occurring mostly in later inscriptions and literature. It was once the capital (rajadhani) of the Hoysala kings: Ballala I (1100-1106) ruled the kingdom from the capital Beluhur, and Vishnuvardhana, his younger brother, ruled the kingdom from the great city Vėlāpura in 1117° and from the capital Beluhur in 1123.2 Owing to its sanctity the place is described in later inscriptions as the modern earthly Vaikuntha (abhinavakshoni-Vaikuntha), the great holy seat in the three worlds (triloka-mahasthanam) and the southern Benares (dakshina-Varanasi). Some time after the destruction by the Muhummadans of Dorasamudra or Halebid, the celebrated Hoysala capital situated about 10 miles to the east of Belur. the latter continued as the capital of the Belur kingdom which was conferred

¹ Epigraphia Carnatica, IV, Nagamangala 32; and Ibid., VI, Chikmagalur 160.

³ Ibid., V, Belur 58 and 71.

Ibid., Hässan 116.

⁴ Mělkote in the Seringapatam Taluk is also known as bhūloka-Vaikuntha, Vaikuntha being the abode of Vishpu.

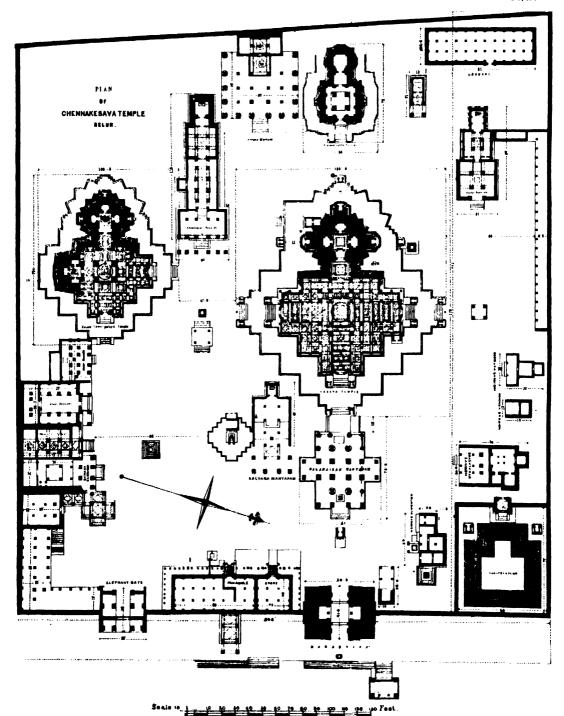
^{*} Ep. Car., V, Bélur 4.

by the Vijayanagar king Kṛishṇa-Dōva-Rāya (1509-1529) on Eṛa-Kṛishṇappa-Nāyaka, the bearer of his haḍapa or betel-bag, whose successors ruled over the principality for nearly two centuries. In 1645 the Bēlūr kingdom was overrun by the Ikkēri chief Sivappa-Nāyaka and bestowed by him on Śrī-Ranga-Rāya, the fugitive king of Vijayanagar who had fled to him for refuge. But in accordance with a treaty concluded between Mysore and Ikkēri in 1694 a portion of the principality was ceded to the Bēlūr chiefs and the rest annexed to Mysore.

The Kēśava temple at Bēlūr is one of the most exquisite specimens of the Hoysala style of architecture. From the fine inscription on the east wall to the left of the north entrance of the central hall (Plate XLIV) we learn that the Hoysala king Vishpuvardhana caused the temple to be erected and set up the god Vijaya-Nārāyaṇa in it in A.D. 1117. There is also a copper plate inscription⁹ in the temple which is similar in contents to the stone inscription mentioned above and gives the same date. Recently an inscription in the form of an anushtubh verse was discovered on the pedestal of the god, which states that king Vishnu caused to be made the image of Vijaya-Nārāyaņa. It will thus be seen that the god is named Vijaya-Nārāyana in the old inscriptions, though popularly known as Kēśava. According to tradition this temple was erected by Vishnuvardhana to commemorate his conversion by the celebrated Vaishnava apostle Rāmānujāchârya from the Jaina to the Vaishnava faith. It is also stated that Rāmānujāchārya deputed his sister's son and disciple Mudaliyāṇḍān to assist at the consecration ceremony. Tradition also attributes to Vishnuvardhana the consecration on one and the same occasion of five images of Nārāvana (pañcha-Narayana-pratishthe) at different places, namely, Bēlūr, Talkād, Melkote, Tonnur and Gadag, though according to one account Gundlupet comes in for the honor instead of Gadag. As we saw above, there is epigraphical confirmation of the tradition with regard to Belur. A few years ago, during the excavations that were conducted around the Kirti-Nārāyana temple at Talkād, a Tamil inscription was disclosed on the bascment of the temple recording that Vishnuvardhana, having rooted out Adiyaman, the Chola viceroy, took possession of Talkad and set up the god

¹ Ep. Car., V, Bělůr 58.

Bělůr 71.





Kīrti-Nārāyaṇa in it in A.D. 1117. So, the tradition with regard to Talkād is also borne out by epigraphical evidence. We have to await further research with regard to the remaining places, each of which has an old temple dedicated to Nārāyaṇa.

The Kēsava temple is situated in a court measuring 443' 6" by 396' and enclosed by a high wall, surrounded by several temples, minor shrines, mantapas or halls, and subsidiary buildings (Plate II). Plate I gives a view from the south of some of the buildings in the enclosure. The temple faces east and has two mahādvāras or outer gates in the eastern front, of which the one to the north is surmounted by a lofty gopura or tower. The other gate, which is practically closed, is known as Ane-bagilu or the Elephant's The Kēśava temple measures 178' by 156' and stands on a terrace, about 3 feet high, which closely follows the contour of the structure. III gives the south view of the temple and Plate IV the north view. The building consists of a garbha-griha or adytum, a sukhanāsi or vestibule, and a navaranga or central hall which has three entrances on the east (Plate V), south, and north (Plate VI). The south entrance is known as "the Friday entrance" (Sukravara-bagilu) and the north, as "the Heavenly entrance" (Svargada-bāgilu). On the jambs of the east doorway (Plate VII) are sculptured Manmatha and his wife Rati; on those of the south, Hanuman and Garuda; and on those of the north, female chauri-bearers. The pediments have a projecting panel with a figure of Garuda, above which, flanked by makaras, we have on the east Narasimha killing the demon Hiranyakasipu, on the south Varaha killing the demon Hiranyaksha, and on the north Kēšava. The north and south pediments are carved also on the back.

Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the sukhanasi, runs a jagati or railed parapet, on which are sculptured in succession from the bottom the following horizontal friezes: (1) elephants, (2) cornice with bead work surmounted by simha-lalatas or lions' heads at intervals, (3) scroll work with figures in every convolution, (4) another cornice with bead work, (5) small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas seated inward; (6) delicately carved figures, mostly female, between pilasters; (7) eaves with bead work with a thick

Mysore Archæological Report for 1912, paras 22 and 83.

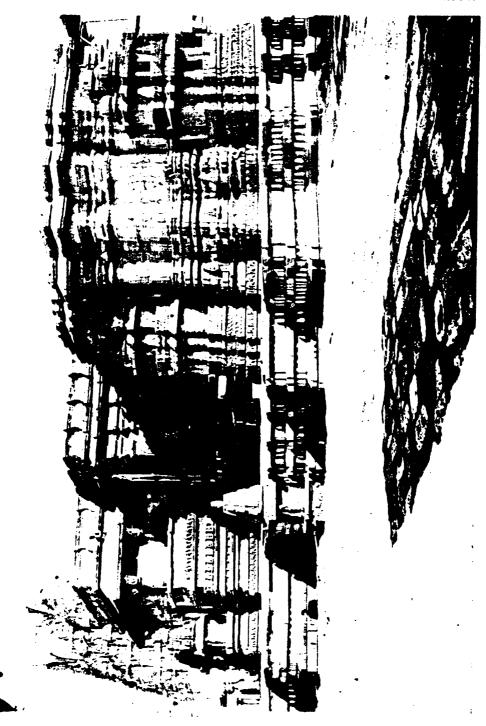
creeper running along the edge of the upper slope adorned with miniature turrets, lions and beautifully carved tiny figures; and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. It is not known why the moulding above the elephant frieze is left blank all round the temple. Plate VIII shows all the friezes and Plate IX exhibits the railed parapet on an enlarged scale from the second frieze upwards. The rail to the right of the east entrance illustrates briefly the story of the Mahābhārata up to the Śalya-parva: is represented as worshipping Ganapati, and Duryodhana as falling unwittingly at the feet of Krishna, his throne tumbling down by Krishna pressing his foot against the earth (Plate IX). Further on the frieze on the creeper (7) shows briefly scenes from the Rāmāyaņa. The same frieze exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the eaves. These are 20 in number, 10 to the right and 10 to the left of the east doorway, running along the walls up to the left and right sides of the south and north doorways. They form a charming feature of this beautiful temple. Ten of them are sculptured with Purapic scenes, and the rest decorated with geometrical designs (Plates X, XI and XII). Of the sculptured ones, five of which are to the right and five to the left of the east doorway, some details are given below:-

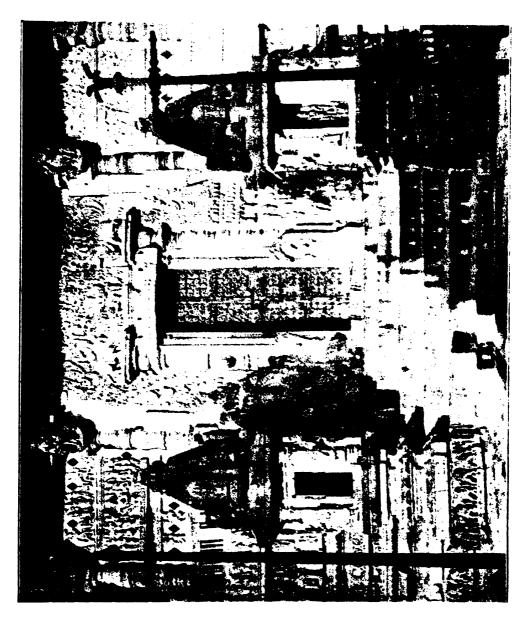
First screen to the right of the east doorway.—The sculptures on this are said to represent the darbar of king Vishnuvardhana, who built the temple in 1117 (Plate XIII). The top panel has the god Kėśava in the centre flanked by chauri-bearers as well as Hanuman and Garuda. The middle panel shows the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. Behind the queen stands a female attendant. To the right of the king, a little to the front, are two seated gurus or religious teachers, one of them with his hand in the teaching pose, with two disciples at the back. There are also several officers, attendants, etc., in the group. Some of the figures, including the royal couple, have large ear-lobes with ornaments. The bottom panel has rearing lions with riders as also seated lions.

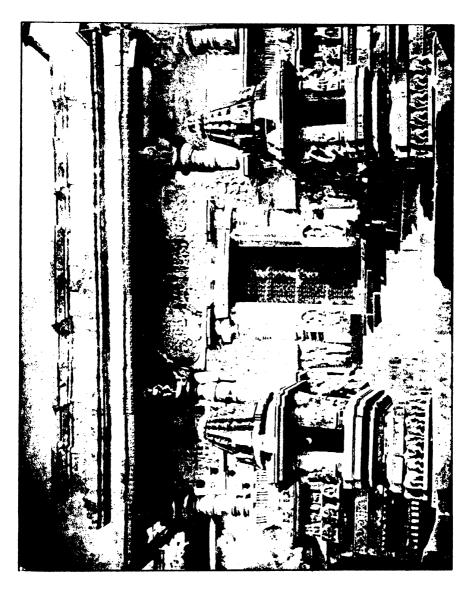
Third screen.—We have on this the representation of the story of Bali, the demon king, making a gift to Vāmana, the Dwarf incarnation of

SOUTH VIEW OF KESAVA TEMPLE









Vishņu. The top panel shows Lakshmīnārāyaṇa flanked by Hanumān and Garuḍa. In the middle panel we see Trivikrama in the centre with his uplifted foot which is washed by Brahmā. To his right stands Bali with folded hands, and to his left two figures of Garuḍa, one with folded hands and the other dragging Śukrāchārya, the minister and preceptor of Bali. The lower panel represents Bali's darbār, his making the gift, etc.

Eighth screen.—In the top panel we have Lakshmīnārāyaṇa, with attendants as in the first screen. The middle panel shows Kṛishṇa as Kāḷiyamardana or the punisher of the serpent Kāḷiya with two figures with folded hands at the sides, while the lower one represents a music party.

Ninth screen.—The first panel has Vishņu flanked as usual by Hanumān and Garuḍa. The second shows Siva seated on Nandi, flanked by Gaṇapati and Subrahmaṇya and further on by warriors holding flags, swords and shields. The third has the dikpalakas or regents of the directions Indra to Kubēra seated on their vehicles, while the fourth represents a battle scene.

Tenth screen.—Here we have the representation of the story of Prahlāda (Plate XIV). The centre of the upper panel is occupied by a figure of Lakshmīnārāyaṇa flanked by Garuḍa and another figure which is not Hanumān. The middle panel has a figure of Narasimha killing Hiraṇya-kaśipu, with Garuḍa and Hanumān at the sides. The lower panel shows four seated figures of Prahlāda with folded hands undergoing various kinds of torture. Incidentally it may be mentioned here that all the four figures of Prahlāda wear Tenkale namaņi on their foreheads. This is of some interest as proving the antiquity of this Śrīvaishṇava mark, as we shall see further on that the perforated screens of this temple were caused to be made by Ballāļa II (1173—1220), the grandson of Vishṇuvardhana.

First screen to the left of the east doorway.—This is mostly similar to the first screen to the right (Plate XV). It is said to represent the darbar of king Nārasimha I, the son of Vishņuvardhana. The top panel shows Yōga-Narasimha flanked by chauri-bearers as well as Hanumān and Garuḍa. The middle panel has the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. At the left end are seen three seated figures with folded hands wearing coats. These may represent officers. There are also several attendants in the group. The bottom panel has lions like the first screen to the right.

Fourth screen.—The first panel has a seated figure of Vishņu, while the second illustrates the story of the churning of the milk ocean.

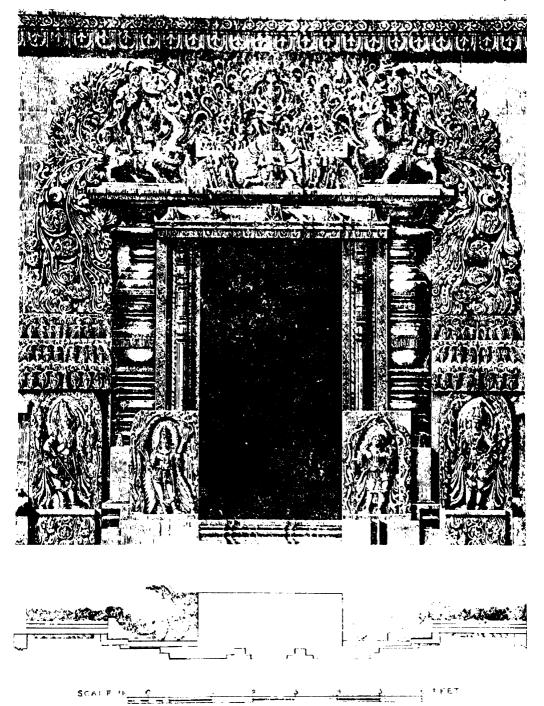
Seventh screen.—The upper panel has Vishnu flanked as usual by Hanumān and Garuḍa. The second depicts the killing of Kamsa by Krishna, while the third delineates his killing the elephant Kuvalayāpīḍa and his contest with the wrestler Chāṇūra. The fourth shows him as playing on the flute, the notes of which are intently listened to not only by the cows but also by the wild beasts.

Ninth screen.—This shows a figure of Ranganātha reclining on a beautifully carved serpent.

Tenth screen.—The top panel has Lakshmīnārāyaṇa flanked by chauribearers. In the second we see Hanumān and Garuḍa fighting over what looks like a linga placed between them. Both of them have laid their hands on it. The linga is split into two halves by the discus of Vishṇu seated above. The combatants seem to have exchanged their head-dresses during the fight: we see Hanumān wearing the crown of Garuḍa.

The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These bracket figures, which are mostly female, are wonderful works of art. They are called madanakai figures in Kannada. Two of them represent Durgā and three are huntresses, one bearing a bow and the others shooting birds with arrows. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. Once there were forty of them around the temple, and it is fortunate that only two are now missing. Four of these can be seen on Plate V, four on Plate VI, and two each on Plates XII, XIII and XV. Out of these ten figures, six are shown separately on Plate XVI. Of the 38 figures now standing around the temple, it is interesting to note that 18 are signed images, i.e., they bear inscriptions on their pedestals giving the names of the artists who executed them. The majority of the madanakai figures are also represented in miniature in the sixth frieze of the railed parapet.

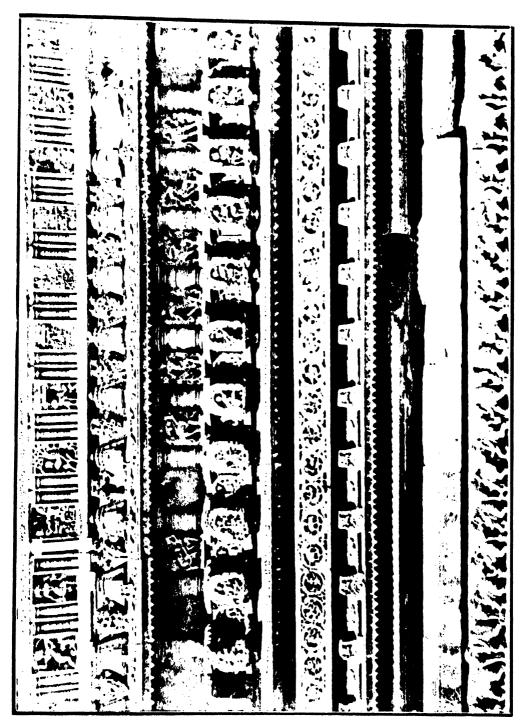
Beyond the *jagati* or railed parapet we have on the walls around the temple 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this style, e.g., the Kēśava temple at Sōmanāthapūr, but stand apart from one another with some interval



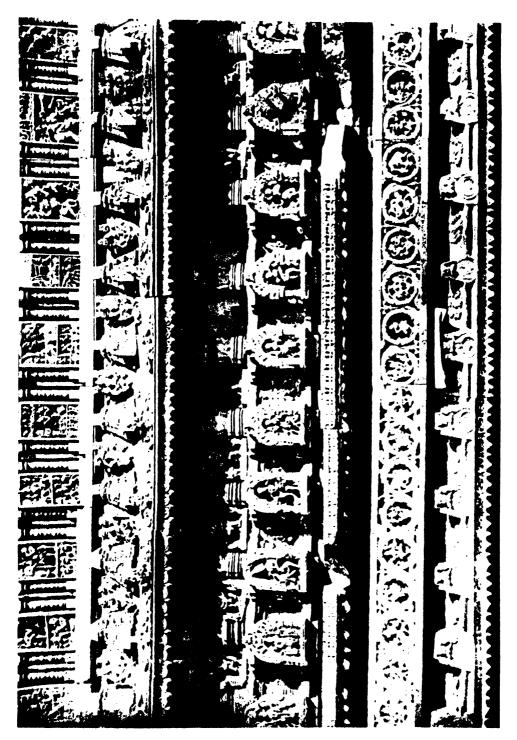
between them. The figures representing gods and goddesses may be analysed thus:—Vishnu 32, the same as Lakshminārāyaṇa 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Balarāma 1; Siva and Pārvati, standing, 1; Šiva as the destroyer of Andhakāsura and Gajāsura 3; Harihara 2; Sūrya 4; Pārvati including Durgā and Mahishāsuramardini 5; Bhairava 2; Manmatha and Rati 1; also one each of Gaṇēša, Brahma, Sarasvati, Garuḍa and Chandra. There are also figures of Rāvaṇa, Daksha, Arjuna, Bali and Šukrāchārya. Two of the large images on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which mar the beauty of the temple. But from the inscriptions Bēlūr 25 and 30 we learn that these structures were put up in about 1173 and 1588 respectively. There are also figures of gods and goddesses in the third, fifth and sixth friezes of the railed parapet. Four of the large images on the west wall, two representing Vishṇu, one Sarasvati and one Manmatha with Rati, are shown on Plate XVII.

Attached to the outer walls of the garbha-griha in the three directions are three elegantly executed car-like niches in two storeys enshrining Vishnu figures. Each storey is adorned with a railed parapet. On the niches are sculptured from the bottom upwards these friezes—(1) elephants, (2) lions, (3) horsemen, (4) turretted pilasters, and (5) a rail with figures, mostly female, between double columns. Plate XVIII shows the north niche. The outer walls of both the storeys have figures on them. The south niche has on the left outer wall Vishnu below and Sarasvati above; and on the right wall Vishņu below and a sixteen-armed Nārāyana seated on a lotus above, a four-armed Garuda supporting the lotus with two hands, the other two being folded. The west niche shows on the left wall Vishnu below and Bhīma attacking Bhagadatta's elephant above; and on the right wall a female figure holding a vessel in the left hand and a flower in the right hand with Garuda to the right, below, and Sarasvati and another female figure above. The Vishnu figure inside is a signed image. The left wall of the north niche shows below a female figure with two children at the sides said to represent Krishna and Balarama. The child to the right holds a young lion with a rope. May it represent Bharata, Śakuntalā's son? The upper portion has a female figure. The right wall of the same niche has a female figure below and Durga above.

A few interesting sculptures in the temple may be noticed here: -Balarāma with a discus in the left hand and a plough in the right; Chandra holding kumudas or water-lilies in both the hands; and Narasimha with sixteen hands killing Hiranyakasipu, with Kayadhu, the mother of Prahlada, and Garuda at the sides. The last madanakai figure to the left of the north doorway, which represents a huntress, is flanked by two small figures, of which the one to the left is represented as carrying a bamboo lath to the ends of which are tied a deer and a crane shot in the chase; while the other gets a thorn removed from the leg by a seated figure which uses a needle for the purpose. The second madanakai figure to the right of the east doorway holds in its hand betel leaves which are true to nature, while the small figure at its left side squirts scented water with a syringe. In the creeper-like canopy of the figure to the left of the north doorway is sculptured on a fruit a fly, perfect in every detail, on which a lizard is preparing to pounce. In the rail or eighth frieze are seen-to the right of the north doorway a king and his queen seated witnessing a wrestling match; also six Pandarams or Saiva devotees with their heads covered; to the left of the same doorway a man with a long coat, hood and kammarband or belt in the act of cutting off his head before a seated goddess (perhaps Durga) who stops him; and to the right of the north-east ugly structure enshrining Ranganātha a chain of destruction—a double-headed eagle or gandabhērunda attacking a sarabha, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a ratwith the figure of a sage wondering at the sight. In the sixth frieze, to the left of the north doorway is observed a female figure stripping itself on finding a lizard in the cloth, the lizard being shown to the left. Similarly, one of the madanakai figures, the second figure to the right of the north doorway (Plate VI), is represented as stripping itself on finding a scorpion in the cloth, the scorpion being shown on the base. But people attribute some mysterious power to the figure in the sixth frieze and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. It may be remarked in passing that about sixty-eight figures in this frieze are missing. In the fifth frieze, to the left of the south doorway is seen a female figure drawing a picture on a board; also a figure of the nude Mohini along with that of Dakshinamurti dressed in a check long coat with kammarband.



RAILED PARAPET ON THE SOUTH WALL



RAILED PARAPET ON THE SOUTH WALL, ENLARGED, OMITTING BUTTOM FRIEZE

In the third frieze are seen two figures carrying a bamboo lath on the shoulders with dead game tied at the ends, figures shooting with guns and a figure of Jina.

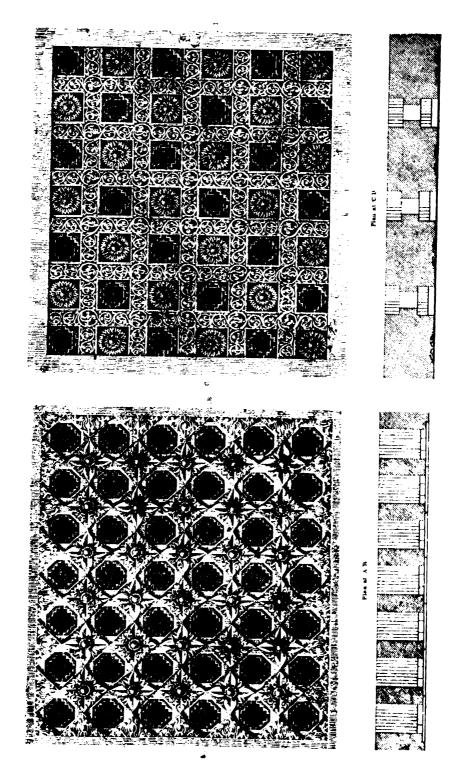
At the sides in front of all the three entrances there are two fine pavilions with two more opposite to them at some distance on a lower level, the upper ones containing as a rule figures of Vishņu and the lower ones those of Bhairava, Mahishasuramardini and so forth. These pavilions have a frieze of elephants on the base. Plate XIX gives the front view of the upper pavilion to the left of the east entrance and Plate XX a side view of that to the right. There are likewise three more pavilions on a lower level opposite to the three car-like niches around the garbha-griha. These have three friezes-elephants, lions and horsemen-on the base. All the nine lower pavilions have figures inside, though in some cases the original figures have been replaced by modern ones. The left lower pavilion at the east entrance has Bhairava and the right, Durga; the left pavilion at the south entrance has Tandavēšvara, which is not the original figure, and the right, Brahmāni with three faces and the swan emblem; and the left pavilion at the north entrance has Vishnu, not the original figure, and the right, Mahishasuramardini. The one opposite to the south car-like niche has Durgā, that opposite to the west niche Vaishnavi, and that opposite to the north niche Ganapati, not the original figure. Each doorway has at the sides the Hoysala crest, i.e., a figure of Sala, the progenitor of the Hoysala family, stabbing a tiger. Plate XX shows one of these figures.

The navaranga or central hall appears to have been originally left open as in the Kīrti-Nārāyaṇa temple at Talkāḍ¹ without door-frames and screens. In the latter temple the walls subsequently raised conceal the inscriptions on the sides of several of the pillars. The door-frames of the navaranga of the Bēlūr temple are surely of a subsequent period as evidenced by the mutilation of the side pillars and the concealment of the inscriptions on them by the figures on the jambs. This fact is borne out by the inscription Bēlūr 72 which tells us that the door-frames, doors and perforated screens were caused to be made by Ballāļa II (1173-1220), the grandson of Vishūuvardhana. The mukha-maṇṭapa or hall in front of the Kēšava temple, known as the bali-maṇṭapa, is a later structure. It is also called Nāgināyaka's

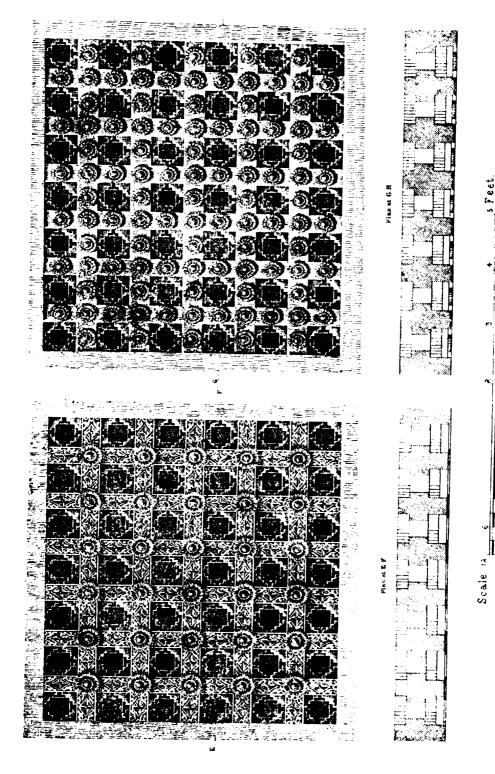
¹ Mysore Archæological Report for 1912, para 21.

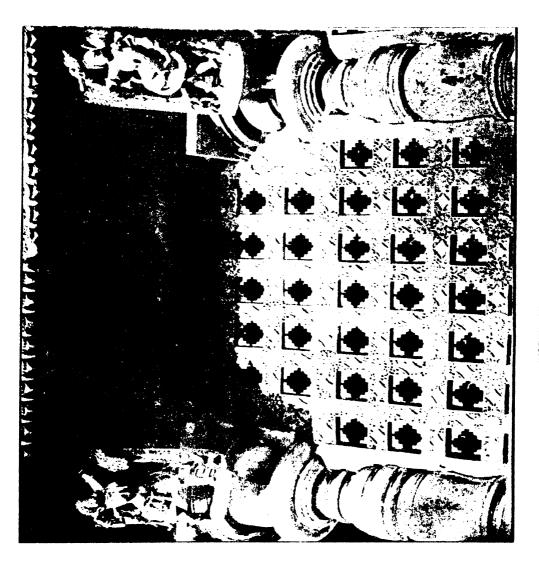
mantapa owing to a chief of that name having built it. It was in existence before 1557, since Belür 28 records a grant in that year for taking the god to the mantapa.

The work inside the Kēšava temple is even finer in some respects than that outside. The image of Kēśava, or Vijaya-Nārāyaņa as it is named in the inscriptions, is a very handsome figure, about 6 feet high with prabha or halo, standing on a pedestal, about 3 feet high, flanked by consorts. It has four hands, the upper two holding a discus and a conch and the lower two, a lotus and a mace. The prabha has the ten avataras or incarnations of Vishnu sculptured on it. The sukhanāsi doorway, flanked by dvarapalakas or doorkeepers, is elegantly executed (Plate XXI). Its pediment, with a figure of Lakshmīnārāyaņa in the centre, shows excellent filigree work. The makaras at the sides bear Varuna and his consort on the back. The four pillars in the sukhanasi are later additions. According to Belur 52 they were set up in 1381 to support the dilapidated roof by order of the Vijayanagar king Harihara II by his minister Kampanna. The beam in front of the sukhanasi doorway has sculptured on it the twenty-four martis or forms of Vishnu. The navaranga has raised verandas on both sides of the three entrances. The pillars, which are artistically executed, are of three different sizes, and, with the exception of the central four, all differ from one another in design. The arrangement of the pillars enhances the beauty of the structure. Plate XXII gives the view of a portion of the navaranga with its pillars. Two pillars on the verandas at the sides of the east entrance are shown on Plate XXIII. Two other pillars in the navaranga deserve special notice. The well-known Narasimha pillar (Plate XXIV), which apparently used formerly to revolve, is carved with minute figures all round from the top to the bottom. One of the figures, a tiny bull, is known as kadale-basava, because it is of the size of a seed of the Bengal gram (kada-Le). A small space on the south face of the pillar is said to have been left blank by the artist who prepared the pillar as a challenge to any artist who can appropriately fill it up. The other pillar, standing to the right of the sukhanasi doorway, shows marvellous filigree work (Plate XXV). It is carved with a female figure in front and has eight vertical bands with fine scroll work the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Vishpu, the



Scale 14





ashta-dikpalakas or regents of the eight directions and so forth. There are also lions represented with the faces of other animals. This is perhaps the most beautiful pillar in the temple.

The four central pillars support a large domed ceiling, about 10 feet in diameter and 6 feet deep, which is a grand piece of artistic workmanship remarkable for richness of ornamentation and elaboration of details. XXVI shows a portion of it. ' The lotus bud depending from the top has Brahma, Vishņu and Šiva sculptured on it and the bottom frieze illustrates scenes from the Ramayana. There are four exquisitely carved female madanakai figures standing on the capitals of the four central pillars. Of these, three are signed images. The one on the south-east pillar (Plate XXVII) has a parrot seated on the hand. The bracelet on the hand of this figure can be moved up and down. From the inscription on the pedestal of the image on the south-west pillar (Plate XXVIII) we learn that it represents dancing Sarasvati. The head ornament of this figure can be moved. The figure on the north-east pillar (Plate XXIX) is shown as dressing the hair and the one on the north-west pillar (Plate XXX) as dancing. The remaining ceilings in the navaranga are mostly flat and oblong in shape. Those in front of the entrances have the ashta-dikpalakas sculptured on three separate panels. One of the ceilings at the east entrance has Narasimha killing Hiranyakasipu in the centre (Plate XXXI), the one corresponding to it at the south, Varāha, and that at the north, Kēśava. It will be noticed that these figures are the same as those carved on the pediments of the respective doorways. The ceilings over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze depicting scenes from the Rāmāyaṇa.

As stated before, eighteen of the bracket or madanakai figures around the temple, three madanakai figures in the navaranga and the Vishņu figure in the west car-like niche bear inscribed on their pedestals the names of the artists who prepared them. Such labels have also been noticed in the Kēšava temple at Sōmanāthapūr. Among the names of the artists inscribed in the Kēšava

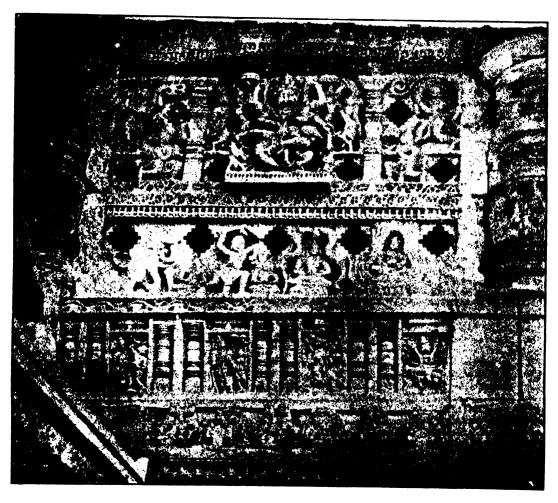
There is a rafter put across the ceiling for swinging the utsava-vigraha or processional image of the temple on certain occasions. As this is not only an eye-sore but also a danger to the safety of the ceiling, it has to be removed and some other arrangement made to swing the god.

^{*} The Kölava Temple at Somanathapar, page 5.

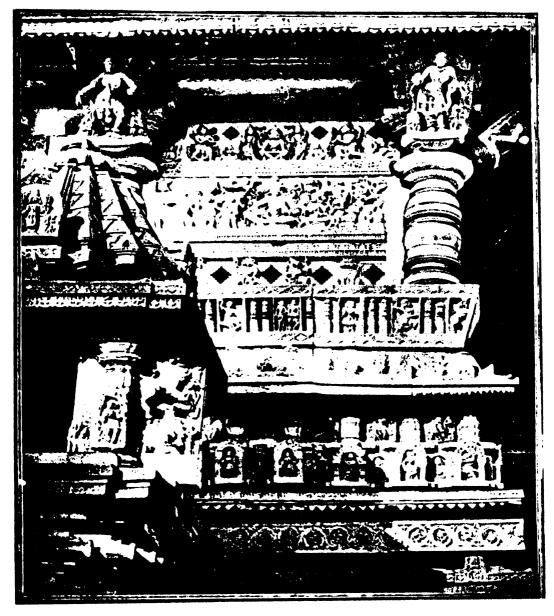
temple at Belur may be mentioned Dasoja, his son Chavana, Chikka Hampa, Malliyana, Padari Malloja, Kencha Malliyanna, Masada and Nāgoja. It is interesting to note that some of the labels give a few details about the sculptors, such as their native places, parentage, characteristic titles and so forth. Dāsoja and his son Chāvaņa belonged to Balligrāme, i.e., Belgāmi in the Shikarpur Taluk of the Shimoga District. The former had the title "smiter of the crowd of titled sculptors" (biruda-ravari-gondala-badiva) and the latter the title "a Siva to the Cupids titled sculptors" (biruda ravari-Madana-Mahēsa). Chāvaņa is also described as a bee at the lotus feet of the god Dharmēśvara of Balligrāme and is stated to have done his work at the instance of Kēśavadēva. A second title, "a bhērunda to the sarabhas rival sculptors" (machharipa-ravari-sarabha-bherunda), is also applied to him. Of Chikka Hampa it is stated that he was Tribhuvanamalla-Dēva's artist, that he prepared some of the images in the mantapa or hall of the god Vijaya-Nārāyana built by Hoysala Bitti-Dēva (or Vishnuvardhana), that he was the son of Ineja and that he had the title "champion over rival sculptors" (machcharipa-ravarigala ganda). Malliyana calls himself the artist of the mahā-maṇḍalēšvara Tribhuvanamalla capturer of Talakāḍu bhujabala-Vīra-Ganga-Hoysala-Deva (Vishnuvardhana), and bore the titles "a tiger among sculptors" (ravari-puli) and "a thunderbolt to the mountains rival titled scluptors" (machcharipa-biruda-rūvāri-giri-vajradanda). It is stated of Padari Malloja that he was the son-in-law or sister's son (aliya) of Vadoja of Nalvatubada and had the title "a pair of large scissors to the necks of titled sculptors" (biruda-rūvāri-gaļa-gaṇḍagattari). Nāgōja is described as the artist of the god Svayambhu-Trikūţēśvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of Sarasvati. He was the son of Kātōja and bore the title "? confounder of sculptors" (ravarijagadala). Masada was the son of Yallanna. Two more labels give some details without naming the artists. One of them styles the artist the Viśvakarma of the Kali age and applies to him the titles "a lion to the elephants titled sculptors" (biruda-ravaribha-kanthīrava) and "smiter of the crowd of titled sculptors." He belonged to Lokkigundi. The other label describes the artist as a pupil (mani) of Tribhuvanamalladeva of the great agrahāra (or rent-free village) Bēhūr in the Kuntala country. Another label in which the name of the artist is effaced states that he was the son-in-law



SCULPTURED SCREEN, DARBAR OF VISPAUVAROHNA



SCULPTURED SCREEN, STORY OF FRAHLADA



SCULPTURED SCREEN, DARBAR OF MARASIMHA

or sister's son of Chaloja of Nalvatubada and had the title "smiter of the crowd of titled sculptors." This was also the title of Dasoja, and it is just possible that this and the other label noticed above giving the same title may refer to the same artist.

Four images bear the signature of Dāsōja, four of his son Chāvaņa, three of Malliyana, two of Chikka Hampa, and one each of Padari Malloja, Kencha Malliyanna, Masada and Nāgoja. The two upper figures on Plate XVI, which are also seen on Plate XII, and the figures on Plates XXVIII and XXIX represent four such signed images; the first figure on Plate XVI, which represents a huntress, and the figure on Plate XXIX being the work of Dāsōja, and the second figure on Plate XVI with a monkey pulling at its cloth and the figure on Plate XXVIII, that of his son Chavana. The figure on Plate XXVII is also a signed image; but the label does not name the artist—it merely states that he was a pupil of Tribhuvanamalladeva of Behür in the Kuntala country. The period of all these sculptors is about 1117, the year in which the god was set up in the temple. There are likewise four more signed images in the buildings outside the Kēšava temple, the names of the sculptors being Bhandari Madhuvanna, Madhuvanna, Bechama and Gumma Birana. It is very probable that these artists belong to a later period. Two of these images, Adharašakti and Vēņugopāla, executed by Bhandari Madhuvanna and Madhuvanna respectively, are exhibited on Plate XXXII.

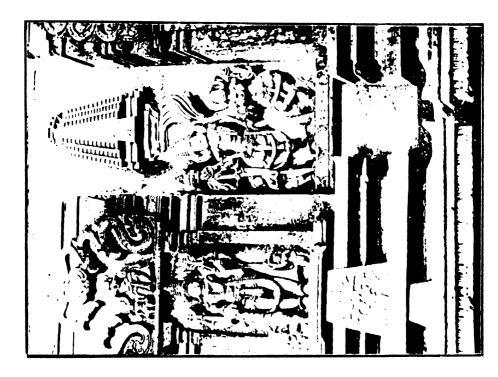
A few words may now be said about the other temples and buildings in the enclosure. The Kappe-Chennigarāya temple, situated to the south of the Kēšava temple, measures 124' by 105' and has two cells with entrances opposite to each (Plate II). The chief cell with the figure of Kappe-Chennigarāya has a sukhanāsi and faces east, while the other with a figure of Vēṇugōpāla faces north. Plate XXXIII gives the east view of the temple. The sukhanāsi doorway (Plate XXXIV) is well executed and its pediment, like that of the same doorway in the Kēšava temple, has a figure of Lakshmīnārāyaṇa flanked by makaras. Here, however, Varuṇa is represented as scated under a canopy leaning against the makara and not as riding it as there. The pediment of the doorway of the other cell has a figure of Narasimha killing Hiraṇyakašipu flanked on either side by a makara, a Vishṇu figure and an elephant. The niches at the sides of the sukhanāsi doorway enshrine figures of Lakshmīnārāyaṇa, while those at the sides of the other cell have figures

of Sarasvati and Gaṇapati. Opposite to the Sarasvati niche is another with a figure of Mahishāsuramardini (Plate XXXV). The ceilings are elegantly carved. Two of them are shown on Plates XXXVI and XXXVII. The four central pillars of the navaranga had once four madanakai figures each on their capitals, but now there are only three left. As in the Kēšava temple there are raised verandas on both sides of the entrances. The outer walls have no sculptures. There are three niches in the three directions around the garbhagriha of the chief cell. The god Kappe-Chennigarāya is so named because according to tradition there was found in a cavity near the navel of the image a kappe or frog. Chennigarāya is a popular name of Chenna-Kēśava or the beautiful Kēšava. The following is the tradition referred to above;—

Kaidāļa, a village in the Tumkūr Taluk, which formerly bore the name of Krīdāpura and was the capital of a state, was the native place of the famous architect and sculptor Jakanāchāri. His career began while Nripa-Rāya was ruling in Krīdāpura. He then left his native place and, entering the service of various courts, produced the works by which his fame is to this day upheld. After his departure, a son, Dankanāchāri, was born to him, who when grown up, set out in search of his father, neither having ever seen the other. At Bēlūr the young man found the Kēśava temple in course of erection and remarked that the image of Chennigaraya had a blemish. As this would be a bar to the image being made an object of worship, the sculptor, who was no other than Jakanāchāri himself, hastily vowed to cut off his right hand if any defect could be found in an image he had carved. To test the matter the figure was covered with sandal paste, which dried on every part except around the navel. In this on examination was found a cavity the son had detected, containing a frog and some sand and water. Mortified at the result, Jakanāchāri cut off his right hand, and enquiries as to who his critic was, led to the unexpected discovery of their mutual relationship. Subsequently Jakanāchāri was directed in a vision to dedicate a temple to the god Kēśava in Krīdāpura, his native place. Thither he accordingly returned, and no sooner was the temple completed than his right hand was restored. In commemoration of this incident the place has ever since been called Kaidala, the restored hand.

On a pillar of the mahadvara or outer gate of the Kēśava temple at Kaidāla is a figure, about 11 feet high, standing with folded hands wearing







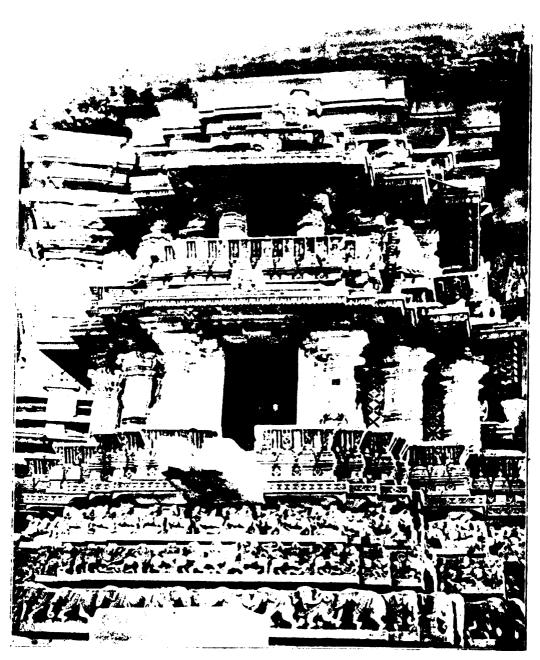
an uttartyam or upper cloth and armed with a dagger, which is said to represent Jakanāchāri who built the temple. But this tradition does not appear to be worthy of credence. The existence of a sculptor named Jakanāchāri, who is supposed to have built all the artistic structures of different periods in Mysore and elsewhere, is itself doubtful, seeing that no such name has been met with in any of the ornate buildings so far examined, though the names of numerous other sculptors have been noticed. Further, the expression Kaidaļa does not by any means convey the sense "a restored hand" in Kannaḍa, though both the words kai and taļa mean "a hand". Again, the name of the village being Kaidāļa with a long a, the supposed meaning of Kaidaļa, even if correct, cannot be attached to it. It is very likely that the figure on the pillar, referred to above, represents a chief who caused the temple or the mahadvara to be crected.

An inscription newly discovered on the pedestal of the image of Kappe-Chennigaraya, which consists of an anushtubh verse, states that the image was set up by Santale, the seinor queen of Vishnuvardhana. The incomplete inscription Belur 16 on the wall to the left of the north entrance of the Kappe-Chennigarāya temple, which is similar in contents, as far as it goes, to Bēlūr 58 and 71 recording the consecration of the image of Kēśava (Vijava-Nārāvana), and which ends with the praises of queen Sāntala-Dēvi. was evidently intended to record the consecration of Kappe-Chennigarāya-Opposite to this temple, near the Elephant's Gate, stands a stone slab carved with a male and a female figure standing side by side with folded hands under an ornamental canopy (Plate XXXVIII). The rich dress and the ornaments with which they are decorated evidently indicate high rank. The male figure wears a cone-shaped cap, partly covering the ears, and a robe extending down to the feet with an uttariyam thrown over it. It also wears large earrings with four? diamonds in each. The female figure is also richly dressed and ornamented. Unfortunately, the faces of the figures are injured, though the other parts are intact. It is highly probable that the figures represent Vishnuvardhana and his queen Santale, who set up respectively the gods Vijaya-Nārāyaņa and Kappe-Chennigarāya. The Vīra-Nārāyana temple to the west of the Kēśava temple is a small neat building measuring 70' by 56'. It consists of a garbha-griha, a sukhanasi and a navaranga, and has a row of large images on the outer walls. Plate XXXIX gives the east

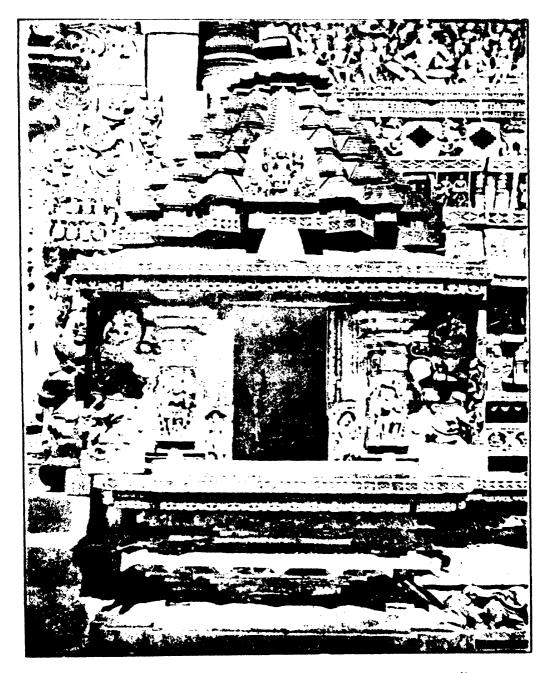
view of the temple. The number of large images is 59, of which 36 are female. The deities represented are Vishņu, Šiva, Brahma, Pārvati, Sarasvati and Bhairava. The sculptures on the north wall representing Bhīma's fight with Bhagadatta and his elephant are very well executed. The west wall shows a peculiar standing figure with three crowned heads. It is richly ornamented and holds a discus and a conch in the upper hands, the other hands being broken. It does not seem to represent Dattātrēya. The inscription Bēlūr 58, of 1117, registers grants for the three gods Vijaya-Nārāyaṇa, Chenna-Kēśava or Chennigarāya and Lakshmīnārāyaṇa. It is probable that the third god is identical with the image in this temple, though it is now known as the Vīra-Nārāyaṇa temple. It will thus be seen that the three temples—the Kēšava, the Kappe-Chennigarāya and the Vīra-Nārāyaṇa—belong to about the same period.

The garbha-griha, surmounted by a tower, of the temple of the goddess Somanayaki situated to the south-west of the Kesava temple is also popularly assigned to the same period (Plate I, left end). The front portion of this temple is said to be a later structure built by a member of the Dalavāyi family of Kalale. The tower of the Kēśava temple, which is no longer in existence, was, it is said, exactly like that of the Somanayaki temple, only much larger in size. According to Fergusson the upper part of the tower was anomalous¹. But this anomaly can easily be accounted for by the vicissitudes through which the original tower had passed. From Bēlūr 24 we learn that the wood work of the tower having rotted and fallen, it was repaired in 1298 by order of the great minister Khandeyaraya Someyadannayaka. The temple suffered injury at the time of the Muhammadan invasion in 1310, and is said to have been shut up till the time of the Vijayanagar king Harihara II (1377-1404). Bēlūr 63 tells us that in 1387 the tower was repaired and a gold kalasa or finial fixed on it when Muddapa was the minister of Harihara II. According to Belur 64 and 65, the same work was done again in 1736 during the rule of the Mysore king Krishna-Rāja and the minister Nanja-Rāja, and once again in 1774 when the Mysore king Chāma-Rāja and Navāb Bahadar Haider Ali ruled the earth. With so many vicissitudes it is no wonder that the style of the tower was incon-It has been a frequent source of trouble since, and been rebuilt, but has now disappeared altogether.

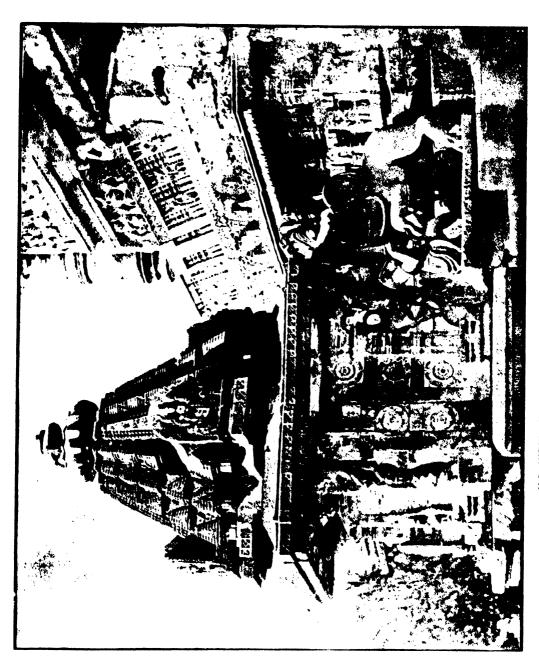
¹ History of Indian and Eastern Architecture, I, 440.



NORTH CAR-LIKE NICHE



FRONT VIEW OF PAVILION TO LEFT OF EAST ENTRANCE



The temple of the goddess Andāl, situated to the north-west of the Kēśava temple, has a row of large images on the outer walls (Plate XL). The casement and the top have also here and there friezes of elephants, scroll work and Purāṇic scenes. The structure has the appearance of having been built with the materials belonging to some ruined temple of an earlier period. The number of large images on the outer walls is 31, of which 19 are female. The canopies over the figures, which differ from one another, show elegant workmanship. Besides the usual deities, Lakshmi and Möhini are also represented here. Two of the figures on the south wall are signed images executed by Bēchama and Madhuvanna. The handiwork of Madhuvanna, which is a figure of Vēṇugōpāla, is shown on Plate XXXII. Plate XLI shows a fine figure of Lakshmīnārāyana flanked by female chauri-bearers on the same wall.

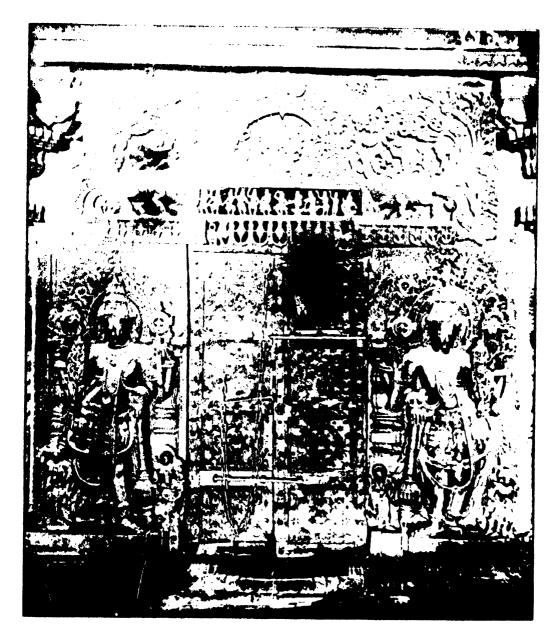
Other temples in the enclosure are those of Jīyar, the Alvārs, Narasimha and Rāma, situated in a line to the east of the Kappe-Chennigarāya temple, and those of Dēšikar, Kṛishṇa, Bhāshyakara or Ramanujāchārya and Ānjanēya to the east of the Aṇḍal temple. Several of these are later additions. Jīyar, also known as Varavara-muni and Maṇavāla-māmuni, was a Śrīvaishṇava teacher and author who flourished in the 14th and 15th centuries. On the south wall of the Jīyar temple is a figure of Adharasakti executed by Bhaṇḍāri Madhuvaṇṇa, which is shown on Plate XXXII. The Alvārs are Śrīvaishṇava saints who composed Tamil hymns in praise of Vishṇu known as the Nalayira-prabandham consisting of nearly four thousand stanzas. On the basement of the temple of the Ālvārs, both inside and outside, runs a frieze representing scenes from the Rāmāyaṇa. Dēśikar, also known as Vēdāntāchārya, was a Śrīvaishṇava teacher and author who lived in the 13th and 14th centuries.

Of the remaining structures in the enclosure, the building in the north-west corner was, according to Bēlūr 20, erected in 1180 by Ballāļa II to serve as a koṭṭara or granary. We also learn from Bēlūr 2 and 72 that he built the fine pond known as Vāsudēva-sarōvara situated in the north-east corner. At the entrance to this pond are two elephants at the sides, and two pavilions to the north and south. The maṇṭapa to the south of the Vīra-Nārāyaṇa temple is known as the Vāhana-maṇṭapa, because the temple vehicles (vāhanas) are kept there. One of its pillars bears an inscription,

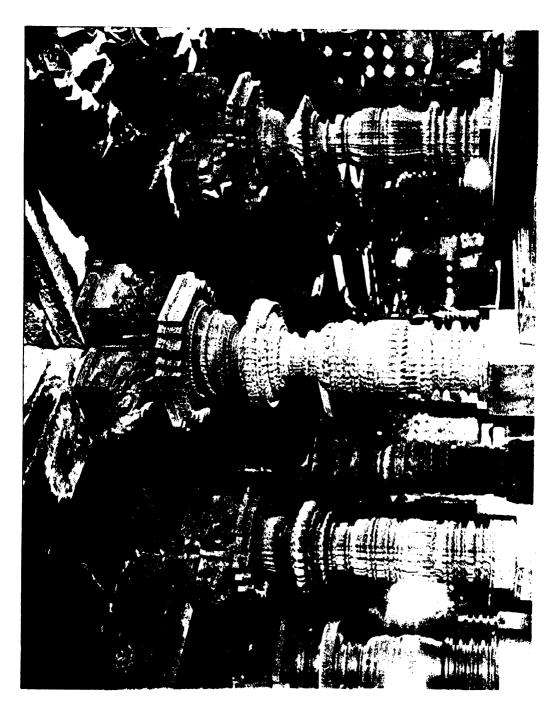
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Belür 18, recording a grant in 1292 by the Hoysala king Ballala III, but as the grant relates to a Siva temple in some other place it is doubtful if the mantapa is of this period. The mantapa to the south-east of the Kēśava temple, known as the Suvarna-mantapa or Kalyāna-mantapa, which has a figure of Sugrīva in it, is said to have been built by the Mysore king Kanthirava-Narasa-Rāja-Odeyar (1638-1659). The building to the south of the north outer gate is the ugrana or storehouse and the one adjacent to it, the pakasale or kitchen. Both have a fine ceiling in front (Plates XLII and XLIII). Belur 72 attributes the erection of the kitchen, as also of the enclosing wall, to Ballala II. Attached to the south of the kitchen is the yagasale or the place for offering oblations in the fire, which, according to Bēlūr 13, was built in 1484 by Lakkhaṇṇa-nāyaka, son of Madhuvarasa-nāyaka of Muttagadahāļu. It is probable that Ballāļa II who built the enclosing wall (Bělūr 72) may have also built a göpura or large tower over the north outer gate. At any rate there was a gopura to the temple before 1397, since we learn from Bělür 3 that the former göpura having been dismantled and burnt by Ganga-Sālār, the Turuka of Kalburga, the present one was rebuilt with seven storeys in that year by Gunda-dandadhipa, the minister of the Vijayanagar king Harihara II. According to the inscriptions the affairs of the Kēsava temple were managed by a committee of 88 Śrīvaishnavas. The annual festival of the god Kēšava takes place in April, and it is worthy of note that for three days during the festival the Panchamas have the privilege of entering the courtyard of the temple to pay homage to the god. They also present to the god a pair of large leather sandals once in two or three years. These are kept in the temple and are supposed to be used by the god. When they are worn out, the Panchamas, to whom the fact is revealed in a dream, prepare new ones with great devotion and ceremonial purity and offer them to the god. The other temples in the State which the Panchamas are allowed to enter during the annual festival are the Nārāyanasvāmi temple at Mēlkote in the Seringapatam Taluk and the Ranganāthasvāmi temple on the Biligirirangan Hills in the Yelandūr Taluk. They likewise present sandals to the gods in these places.

We may now proceed to say a few words about the inscriptions relating to the temple. Several of them have already been briefly referred to. The most important of these epigraphs is Bēlūr 58, which records the consecration



JEHANASI DOORWAY



of the temple in 1117 by Vishnuvardhana (Plate XLIV.) It is a long inscription of 85 lines consisting of Sanskrit and Kannada stanzas and Kannada prose passages which are almost wholly made up of Sanskrit words. After an invocatory verse in praise of Kēśava and Siva, the epigraph proceeds to give the usual account of the rise of the Yadu race and the Hoysalas and their genealogy down to Vishnuvardhana who is praised at considerable length. Of Vinayaditya it is stated 1 that when he set forth for war the Konkanigas, saying "the water of his sword will drown us," scattered pellmell in every direction and that the hill chiefs, dreading his valour, came and placed their heads at his lotus feet. His queen was Keleyabbe. Their son was Ereganga. The celebrated Dhara, the chief city of the valiant Māļava kings, which Bhoja by victory over hostile kings had enlarged, he took as if the preliminary sip (apošana) before feasting on the dominions of his enemies. He also burnt Bhoja's principal fortresses. The burning of Baleya-pattana on the sea-shore by the flames of Ereganga's anger, recalled to mind the appearance of the waves of the sea when consumed by Rāma's fiery arrow. His queen was Echala-Devi. They had three sons-Ballala, Vishņu and Udayaditya. Breaking with their swords the pride of Pandya. who opposed them with arrogance, Vistnu and Ballala seized the goddess of his sovereignty. In Dörasamudra they defeated the army of Jagadeva and captured his treasury. His god being Mahēśa, his wife the goddess of Victory, the group of his dependants the whole earth, his relations by marriage his equals—the world-renowned Ballala was truly great.

Victorious is Vishņu-Dēva, enjoyer of learned discourses in the assembly of clever scholars, a student of the Bharata-śāstra, a favorite of the goddess of Victory and a constant worshipper of Purushöttama. First taking into his arms the goddess of the Poysala kingdom, he brought all the points of the compass under his command, and capturing Talakāḍu, became the first to the Ganga kingdom. He burnt the chief city of the Gangas. In order that Rājēndra-Chōla, disgusted at the water of the Kāvēri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Vishņu by the power of his arm made the hostile army drown in the stream of the river, and caused his own valour to shine forth. Then follow long

^{&#}x27;In what follows only important facts are noticed, mere laudations being omitted.

strings of epithets applied to Vishnuvardhana, his queen Santala-Dēvi, the Kešava temple and the god Kēśava.

When the maha-mandalesvara who has acquired the band of five great instruments, lord of the excellent city of Dvārāvati, the foundation pillar of the palace kingly dharma adorned with the finial the Yadu race, obtainer of boons from Vasantikadevi, delighter in bowing to the lotus feet of Mukunda, (and with numerous other epithets, among which are), proficient in the art of poetry music logic grammar the Vēdas and the Purānas, lord of Gandagiri. an untimely thunderbolt in splitting the rock Pandya, terrifier of the Tulu king, a Bhairava in destroying the army of Jagaddeva, a lion to the elephant Someśvara, displayer of his valour before Māņikyadēvi of the Chakrakūta throne, destroyer of the pride of Adiyama, a gale in overturning the tree Narasimhabrahma, gratifier of the yoginis or female spirits with draughts of blood out of the skull-cup of Kalapala, a Garuda to the serpent Chengiri, king of the hill chiefs, a fierce elephant in destroying the garden Irungola, a Vainya in shaking with his bow the mountain Chengiri Permala, establisher with his army of Patti-Permala, capturer of Talavanapura (Talkād) the Kongu country Nolambavādi Nīla-parvata and Kōlālapura, attacker of Kovatūr Teriyūr Vallūr Nangalipura Ghattakapāta and Kānchīpura, builder of the wonderful Vijaya-Nārāyana temple with the wealth acquired by the strength of his arm, bearer of the tiger crest, lord of Vēdaparvata sanctified by the penance of Brahma, champion over the Malapas, a swan sporting in the gardens on the banks of the Kāvēri, a victorious Nārāyaṇa, the illustrious Tribhuvanamalla-bhujabala-Vīra-Ganga-Vishnuvardhana-Poysala-Deva was protecting by the power of his arm a dominion bounded on the east by Nangali, on the south by Kongu Chēram and Anamale, on the west by Barakanūr in Konkaņa, and on the north by Savimale--

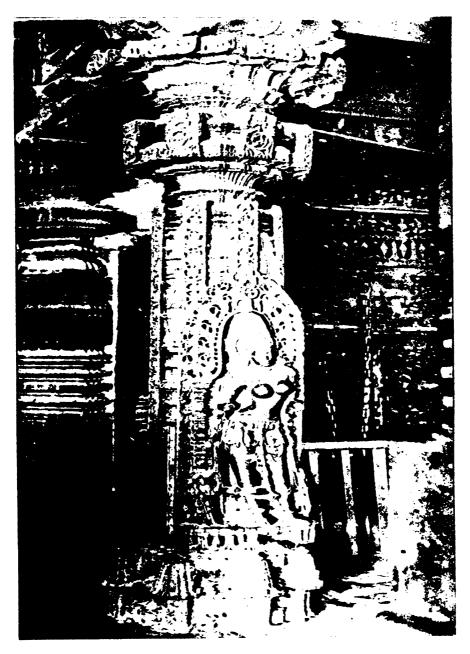
And when, in company with the senior queen (with many epithets, among which are), a Kamale born in the milk-ocean of Balipura, obtainer of boons from the god Dharmēsvara, builder of the Rāmeśvara temple at Īšapura, a moon in increasing the volume of the ocean of affection in the heart of Vishņuvardhana, rejoicer in bowing to the lotus feet of Pārvati, proficient in all arts, an earnest student of the Bharatāgama, a crest-jewel in dancing, a jewel of protection to all faiths, a Sarasvati in singing, a rutting elephant to co-wives, the crowned consort Šāntala-Dēvi,——Vishņuvardhana-Poy-





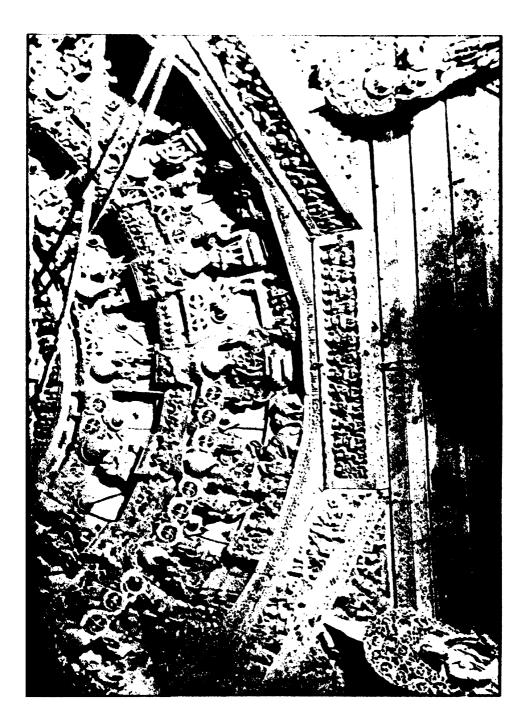


NARASIMBA PILLAR IN MIDDLE HALL



TAR IN MINISTER MALE





sala-Dēva was in his residence in the great city of Vēlāpura, ruling the kingdom in peace and wisdom—

He set up with great devotion in a fine lofty temple, which was characterised by all the marks of auspiciousness and adorned with female stone figures, rows of lions and elephants, towers and banners, (with many more epithets conveying a double meaning), the god Vijaya-Nārāyana (described with a number of epithets), and, on Vaddavāra the fifth lunar day of the bright fortnight of Chaitra in the year Hēmalambi corresponding to the Saka year 1039, in order to provide for the daily and occasional enjoyments and the offerings at the three times of the gods Vijaya-Nārāyana, Chenna-Kēšava and Lakshmī-Nārāyaṇa, and for the livelihood of the temple servants (specified), granted a number of villages (named). It was ordered by the eleventh incarnation, Vishnuvardhana-Hoysala-Dēva, that the surplus after meeting the expenditure and the income from devotees should be devoted to temple repairs.

Of the remaining inscriptions relating to the temple, the one on the pedestal of Vijaya-Nārāyaņa or Kēśava states that the victorious king Vishnu, protector of the whole earth, caused to be made the image of Vijaya- Nārāyana, the god of gods; while the one on the pedestal of Kappe-Chennigarāya tells us that the setting up of the god Chenna-Kēśava, bringing peace to all the creatures of the world, was carried out by Santala-Devi. the queen and crowned consort of Vishņu. Two records, Bēlūr 15 and 25, refer themselves to the reign of Narasimha I, son of Vishnuvardhana. The former, which is mostly defaced, seems to register a grant for the god Vijava-Nārāvana. The latter, dated 1173, records a grant of land by the maha-pasayita (master of the robes) Srīvaishņava-Tirumale to provide for offerings of rice for the god Narasimha enshrined in the ugly structure attached to the outer wall of the Kēśava temple in the south-west, and for food to the Srīvaishnavas from other places. Of the reign of Ballala II, son of Nărasimha I, there are four inscriptions—Bēlūr 2, 20, 59 and 72. these, Belur 59, which appears to be the earliest, being dated in 1174, states that the king remitted all the petty taxes in the twelve villages and their hamlets belonging to the god Vijaya-Nārāyana, and that, for the performance of prayers, sacrifices, daily service and recitations of the Vedas in the Kēśava temple, he granted certain villages (named) to the 120 bhattas of

Kesavapura, the 21 of Subhapura and the 30 Srīvaishnava sthānikas of Bēlūr. He also gave a village for the supply of milk to the god. Bělůr 20, dated 1180, records that he erected a kottara or granary for the temple, giving it the name of Yakshēsa-bhandāra, and Bēlūr 2 tells us that he had a pond made for the god Vijaya-Nārāyana and named it the Vāsudēva-sarōvara. Lastly, Belür 72 informs us that he caused to be made of stone for Vijaya-Nārāyaņa pierced windows, secure door-frames, kitchen, granary, rainparts and the Vasudeva pond. It also refers to his capture of the fortress of Uchchangi. There is only one record of the reign of Nārasimha III, son of Somesvara, namely, Belur 73, which registers the grant of the village Bikkigödu for the god Chenna-Kēšava of Bēlūr. Ten epigraphs, most of which are dated 1298, fall into the reign of Ballala III, though he is not named in them. Of these, Belur 24 says that by order of the great minister Someya-dannayaka the wood work in the tower of the Kesava temple, which had rotted, broken and fallen, was strengthened and all the fallen bricks restored by the officer Ranganna, and Belur 66 tells us that the same minister, in order to provide for plantains, garlands and certain festivals (specified) for the god Kēšava, and for the feeding of ascetics and pilgrims, had funds deposited with the Srivaishnavas of the temple with the condition that all these works of merit should be carried on from the accrued interest, and caused these grants to be inscribed on the west wall of the south entrance. The wall referred to has engraved on it eight inscriptions giving details of the grants and the expenditure to be incurred in connection with the several items.

There are nearly twenty records belonging to the Vijayanagar period. Five of them, namely, Belūr 3, 52, 61, 62 and 63, refer themselves to the reign of Harihara II. The earliest of these, Bēlūr 52, dated 1381, states that by order of the king the great minister Kampanna repaired the dilapidated roof of the sukhanasi of the Kēśava temple by setting up four pillars as props. Bēlūr 63 tells us that, during the time of the minister Muddapa, Malagarasa of the famous Kāśmīra family adorned the Kēśava temple with a golden kalasa or finial in 1387. Bēlūr 61 and 62, found on two lampstands of bell-metal, state that the lamp-stands were presented to the temple in 1395 by Guṇḍapa-daṇṇāyaka, the house minister of the king. The men who prepared them were Kālōja and Anakōja, sons of the brazier



BRACKET FIGURE ON SOUTH-EAST PILLAR OF MIDDLE HALL





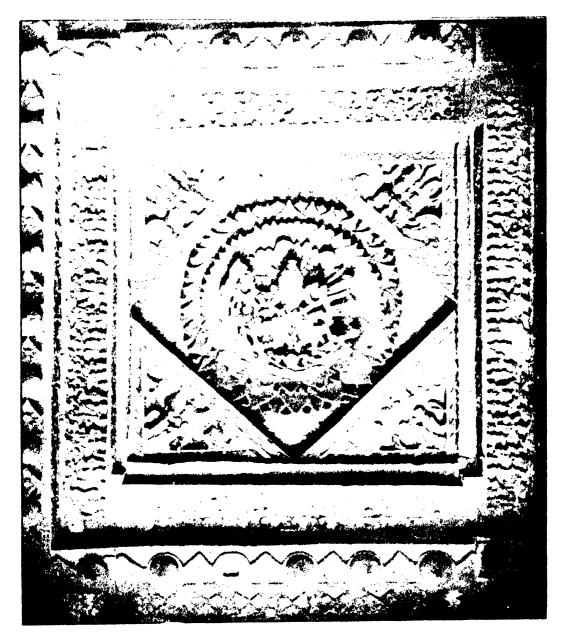
BRACKET FIGURE ON NOLTH-EAST PILLAR OF MIDDLE HALL

Mārāļa-Mindoja of Paṭaṇa. The fifth inscription, Bolur 3, which appears to be dated 1397, opens with a number of verses in praise of the god Kēśava and after giving briefly the pedigree of Harihara II goes on to give a long account of the valour and exploits of his minister Gunda-dandadhipa. We are then told that by order of the king this minister restored the grants which Vishnuvardhana had made for the god Kēśava, his family deity, and which had by lapse of time been greatly reduced; laid down rules for the performance of all the services (67 specified) formerly ordained by Vishņuvardhana; and rebuilding with seven storeys the gopura or great tower over the outer gate, which Ganga-Sālār, the Turuka of Kallubarage, had dismantled and burnt, set up on its summit a golden kalaša. Then follow several verses in praise of the gopura. Belur 56, an inscription referring itself to the reign of Bukka II, records the gift in 1405 of a white conch-shell ornamented with gold for the god Kēśava by the king's house minister Heggappa and Mallarasa. Bēlūr 14, an inscription of the time of Dēva-Rāya I, dated 1414, records that his great minister Baiche-dannāyaka caused to be erected a lamp-pillar (see Plate I) for the Krittika festival of lights and a swing for the swinging festival of the god Kěśava. Three records, Bēlūr 11, 13 and 70, all dated in 1484, relate to a chief named Lakkhanna-nāyaka, who was the son of Madhuvarasa-nāyaka of Muttagadahāļu. Bēlūr 13 records the erection of the yagašale in the Kēśava temple and the other two, grants by him to provide for certain festivals of the god. There are two epigraphs, Belür 57 and 78, of the reign of Krishna-The former, dated 1518, registers a grant for the god by Singappa-nāyaka for the merit of the king; while the latter, dated 1524, records that Basavappa-Nāyaka, a servant of the king, constructed a pond for the floating festival of the god Kēśava, the family deity of the king, and a Vasanta-mantapa, for the spiritual welfare of his parents, and made a grant of two villages (named) to provide for the expenses of the festival. Bēlūr 4, dated 1548, tells us that during the rule of Sadāśiva-Rāya Chikka-Singapa-Nāyaka granted a village to provide for the car festival of the god Kēśava, the family deity of the king. Bēlūr 1 and 12 are records of the reign of Sri-Ranga-Raya I: the former, dated 1578, tells us that....yanaraja granted a village to provide for the daily offerings and those on the monthly and yearly birthdays of Rāmānujāchārya, the servant of the feet of the god Kēšava, in order that merit might accrue to the king, Venkaṭādri-Nāyaka and his own parents; while the latter, dated 1580, records the erection of a manṭapa of 15 ankaṇas near the Elephant's Gate for swinging the god Kēšava during the spring festival by the Bēlūr chief Venkaṭādri-Nāyaka, son of Era-Kṛishṇapa-Nāyaka. From Bēlūr 7, of 1566, we learn that the same chief built the Garuḍa shrine in front of Nāgināyaka's maṇṭapa.

Of the records that remain to be noticed, Belur 23, dated 1579, states that the stone cot kept in the Kalyana-mantapa was presented to the temple by Honnājiyamma, daughter of Raghunāthaya and Peddājiyamma; Bēlūr 30, dated 1588, records the erection of the structure enshrining Ranganātha, attached to the outer wall of the Kēsava temple in the northeast, by Tiruvengalaya for the spiritual welfare of Raghunāthaya and his consort Peddamma; Bēlūr 22, of 1626, records the construction of a veranda of 26 ankanas in the north of the temple enclosure by Murtiyappa-Nayaka and Puttanna-Nayaka, servants of Krishnappa-Nayaka's son Venkatadri-Nāyaka, in order that merit might accrue to their parents; and Bēlūr 8, dated 1696, tells us that Kēšava-rāya, son of Chenniga-rāya, caused the balipitha (or stone pedestal on which the oblations are offered) in Nagināyaka's mantapa to be erected according to the rules of the Pancharātra. Three inscriptions relate to the kings of Mysore. One of them, Belur 29, dated 1717, refers itself to the reign of Krishna-Raja-Odeyar I and records the construction of a pond and a mantapa in front of the temple for the spring water-festival of the god by Kappayya, son of Nanjappayya, and a money grant by him for the expenses of the festival; another, Belur 64, of 1736, states that during the rule of Krishna-Raja (II) and the minister Nanja-Rāja a chief named Venkaţa had a kalaša fixed on the tower of the Kēšava temple; and the third, Bēlūr 65, dated 1774, tells us that the same work was done once again by Nanjayārya during the rule of Chāma-Rāja (VIII) and Navab Bahadar Haidar Ali. We may also notice here the inscriptions on some of the temple jewels and vessels. A gold hand belonging to the temple of the goddess bears an inscription stating that it was presented by the Mysore king Krishna-Raja-Odeyar I in 1713. From the inscriptions on a silver pitcher and a gold cup in the temple we learn that they were presents from Rangaiya of Aigūr, a servant of Krishņa-Rāja-Odeyar



BRACKET FIGURE ON NORTH-WEST FILLAR OF MIDDLE HALL



CEILING IN FRONT OF FAST ENTRANCE

SIGNED IMAGES.



ADHARASAKTI EXECUTED BY BHANDARI-MADHUVANNA



VENUGOPALA, ENECUTED BY MADHUVANNA

III of Mysore, in 1829 and 1830 respectively. A gold necklace set with precious stones was, as indicated by the inscription on it, a gift from Nanjammanni, wife of Krishne-arasu, in about 1840.

Some of the inscriptions noticed above and extracts from some of the longer ones are given in the Appendix at the end.

At a short distance to the west of Bēlūr is situated the Sankarēśvara temple (Plate XLV), a Hoysala structure, consisting of a garbha-griha or adytum, a sukhanāsi or vestibule and a Nandi-mantapa. The navaranga or middle hall is gone, only the base being left. The garbha-griha is surmounted by a stone tower. The sukhanāsi doorway is well executed. It has perforated screens at the sides and a well carved pediment with Tāṇḍavēśvara in the centre flanked by makaras. The garbha-griha and sukhanāsi have flat ceilings carved with lotuses. There is also a good figure of Tāṇḍavēśvara in front of the embankment over the sukhanāsi. The outer walls have single and double pilasters surmounted by miniature turrets. To the north of the temple is a small plain shrine of the goddess.

Fergusson makes the following remarks in connection with the Belür temple:—

"There are many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples of Belur and Halebid surpass even these for freedom of handling and richness of fancy.

Belur temple.—The character of the design of the base under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could issue from the fertile brain, or be executed by the patient hands, of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

Andal shrine.—Its ornaments are sculptures taken from some earlier temple which has been ruined. These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exaggeration than is generally found even in this district,

¹ Architecture in Dharwar and Mysore, 44, 48, and 49.

but the canopies over them are characterised by singular elegance of detail and beauty of design".

In his History of Indian and Eastern Architecture', which contains a woodcut of one of the perforated screens of the Belur temple, he says:—

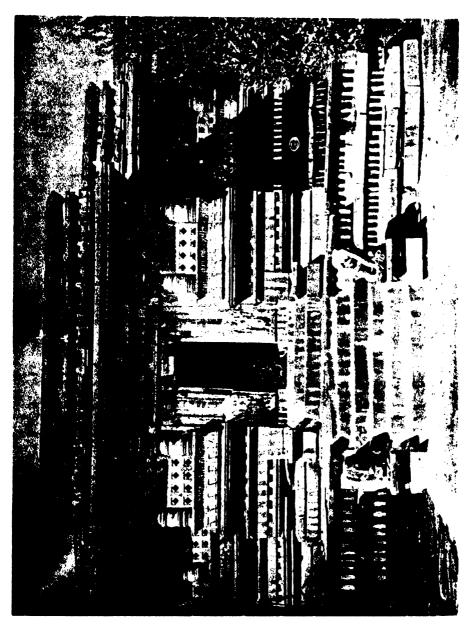
"It is not, however, either to its dimensions, or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvellous elaboration and beauty of its details. The following woodcut will convey some idea of the richness and variety of pattern displayed in the windows of the porch. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and the deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against good taste.

The sculptures of the base of the vimana are as elaborate as those of the porch, in some places more so. The upper part of the tower is anomalous. It may be that it has been repaired till it has assumed its present discordant appearance."

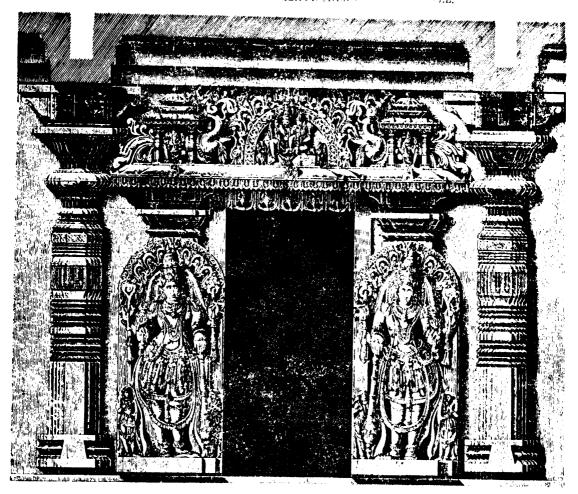
In Workman's Through Town and Jungle (page 85), which contains a few views of the same temple, these remarks occur:—

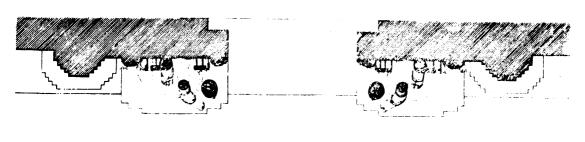
"The Belur temple stands in a court which is entered through a profusely decorated gopura. It has several pavilions, but the chief attraction is the large and elegant porch with stone windows cut like those at Somanathpur in many patterns but more elaborate. These windows are extremely ornamental and perfectly adapted to this style of architecture".











SCALE IN 6

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MAHISHASURAMARDINI IN KAPPE-CHENNIGARAVA TEMPLE



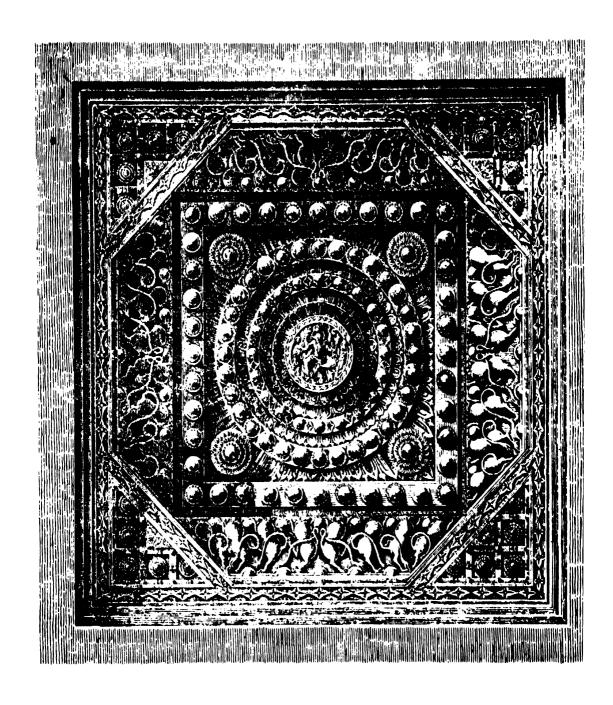
APPENDIX.

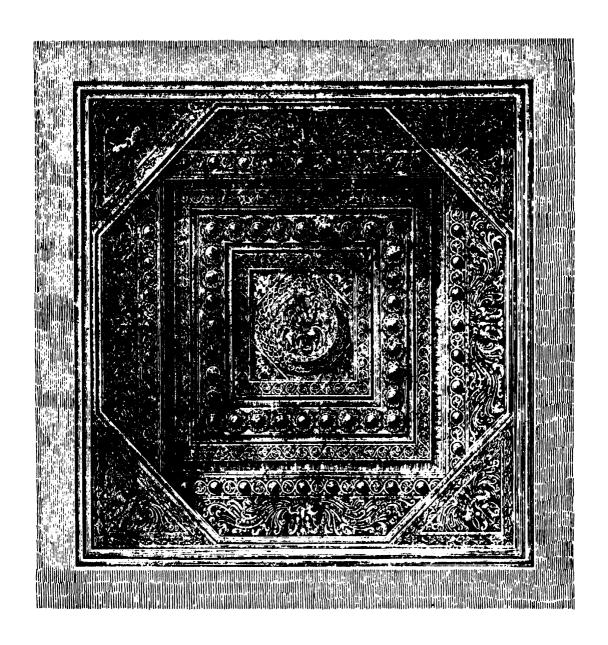
Inscriptions relating to the Kesava Temple at Belur.

Belur, 58. 1117. (Extracts).

भ्रीमञ्जेलोक्यपुज्याय सर्वकर्मसुसाक्षिणे। फलदाय नमी नित्यं केशवाय शिवाय च॥ भीशोदराम्बुजभवादुदितोत्रिरात्रजातेन्दुपुत्रबुधपुत्रपुद्भरवस्तः। मायुस्ततका महुषो नहुषाचयातिस्तस्माचतुर्यतुकुले बहुषो बभूबुः॥ न्यातेषु तेषु नृपतिः कथितः कदाचित् कश्चिद्रने मुनिबरेण सळः कराळम्। शार्क्छकं प्रति हि पोए सळ इत्यतोऽभूत् तस्याभिधा मुनिवचोऽपि चमुरुलस्म ॥ ततो बारावतीनायाः पोय्सळा बीपिलाम्सनाः। जाताः दादापुरे तेषु विनयादित्यभूपतिः॥ मण्डलाग्रसमुत्पन्नतेजसा द्विङ्कलाग्धयः। बाहुच्य जीवनं तेन निःशेषं शोषिता भुवि॥ प्राप्ति स स्वकरेण विश्वभूवनस्योत्पादयन् चन्द्रवत् भीति वैरिकुलेषु दण्डमुकंतः सम्पादयन् धर्मवत्। स्फीति साधुजने निजावतरणादारोपयन् कृष्णवत् चके शुक्रतरं वरो निजयशस्त्रकेण चर्क भुवः॥ स भीवृद्धिकरं करं जनहितं कृत्वा धरां पालयन् श्वेतच्छत्रसहस्रपत्रकमले लक्ष्मी चिरं वासयन्। दोर्दण्डे रिपुकण्डनैकचतुरे वीराभियं नाटयन चिश्रेपाचिलविश्व शिक्षितरिपुस्तेजः प्रशस्तोदयः॥ कॉकणिगरिवन बहुद। कंकणवदे नम्मनेलवो मुळुगिसुगेनुतुं॥ भोंकल् केदरुविनं नि । इदांकं परियद्दनस्ते विनयादित्यं ॥

मलेयरसुमक्रळेल्लं । तलेयं तडवुत्तमेळदु पादांबुजमं ॥ तलेयोळ् तळेविनेगं भुज। बलमं तळेदिर्पेनव्ते विनयादित्यं॥ लेकोच वेलेच सुमेक्षलेच सुधांशुबिम्बस्य सुधाम्बुरारोः। सुराचलस्याभवद्रप्रभामा तस्य प्रिया श्रीकेळेयब्बनामा॥ गङ्गापयोष्योरिष पुण्यहेतुः सङ्गस्तये।रप्यभवत्सुहेतुः। पुत्रस्ततोभूदेरगङ्गनामा सीमा गुणप्रामभृतां प्रसिद्धः । क्रपया च क्रपाणेन प्रजा भूमेश्च कण्टकान्। रक्षन् धर्मसुतो जातः क्षत्रधर्मसुतप्रियः॥ स भीवल्लभपादपल्लवलुडचेतःप्रसूनस्तदा वक्षःभीनयनप्रभाधवितते दोर्दण्डवज्रालये । विद्वाणो धरणीं ककुब्जयभरप्रस्फारभेरीरवाद गोत्रोबीधरसुप्तसिहद्दयस्फाटं चकार स्फुटम्॥ धाराधारी भुजवलवतां मालवाधीश्वराणां भोजेमीजोविजितरिपुणा वर्द्धिता या प्रसिद्धा। साभूदापोद्यानमहितभूभोजने यस्य पूर्व कौवेराशाविजयसमये वर्ण्यते कि स वीरः॥ पोगेपोकाद्याधिपर्कणाळमोरसुविनं विग्गजापांदुदंतं। पोगेसुत्तल्कगिकोडिपिनमपघनमागिर्व रोदातरालं ॥ पोगेर्यिषं मेघवृन्दान्वितमेनिसुविनं तीवतेजोनलं के। मिगुषेन पोय्सळं भोजन कुरुपिन दुर्गेगळं कूडे सुद्धं॥ करेबिडियु बळेयबद्दण । शुरियुदुवेरेगंगनुपन कोपानलार्ने ॥ स्मरियिसियुदु रामशर। स्पुरिताग्नियनिधयोचिनिचयाचिकतं भानरपतिगंभोधिग । नूनगभीरतेये समनिसिपैतिरे स ॥ न्मानिनियेषस्वदेषि म । नोनयनप्रीति समनिसर् समनिसिद्धः उभयकुळशुद्धेयेनिपा । शुभक्षभ्रोगं सुखरितचरितनेनिप्पा ॥ प्रभुगं मुबर्तनयर् । सुभगर् बल्लाळविष्णुवुदयादित्यर् ॥ मद्दिनिदिराद पांक्यन । मदमं निजवादुजलदे कर्विये कळेदो ॥ बदे राज्यस्मियं को । उदटर् केवसमे विष्णुवङ्कास्त्रपर्॥ दोरसमुद्रदक्षि अगदेवन सेनेयनिक्कि तस्म तोङ्।



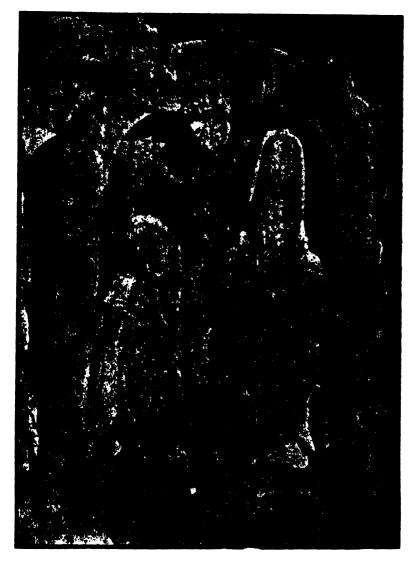


Feet.

वीरसमुद्रमागे जयलश्मिगं तद्वजवक्त्ररक्तका॥ इमोरिबलेपमं नेरिप तन्पदकंबरसेच्दे कोंडु भं। डारमनानृपर् तळेर वीरमनारो गभीरमेन्नदर्॥ परमाराध्यं महेरां कुलवधु विजयश्री नेलं पोष्यवर्ग। दोरेगळ वैवाहसंबंधिगळेने नेगळदारायरंभाजजांडो ॥ दरदोळ तेगायनीरांतिरे तिळिदजसं तद्य भंडारमागु। सिरे बहु।ळावनीशं पोगळे जगमशेषं महत्वके नीतं॥ जयित धरणिलोकोत्तंसितात्मीयपादः चतुरविबुधगोष्ठीप्रीढवाणीविनोदः। सकलभरतविद्याद्वद्यगम्भीरभावः विपुलविजयलक्ष्मीवल्लभो विष्णुदेवः॥ निगृढमन्त्राङ्गपदो बलान्वितः स्वभावशौण्डीरकठोरकर्परः। बिभर्ति भूभारमतुच्छकच्छपः तदीयवाहुर्घनखडुकन्धरः॥ यद्घ्यरादुद्धतधूमसञ्जयात् घनीभवन्मेघचये चरन् गजः। शतकतोः कार्ण्यमुपेत्य जायते भयाय धन्यो नृपतिः स भूतले॥ सदा नियोगः पुरुषांत्तमार्चने धरावने दानचये फलप्रदे। करस्य चित्रं सृपतेः सकर्मणः कठोरमार्गो सृद्ता च दृश्यते ॥ भूसीमाचलचक्रपूर्णयशसा सम्पूर्णविम्बोद्यः विष्णुः खेचरीमन्दुमेणतिलकं शार्वृलसलाञ्छनः। तेजस्तीवतरोऽप्यपूर्वहिमकृत्पूर्व हसन् सर्वदा पकस्थानशिखामणि विजयते लोकेकचूडामणिः॥ नीतिर्यत्यातिहार्ये चराते नियमतः काळ एव स्वकृत्ये धत्वा यत्बद्भमुत्रं क्षणमपि न चला वर्तते वीरलक्ष्मीः। यस्य श्वेतातपत्रच्छविपिहितवपुर्भूर्भुजे स्वस्थमास्ते स भ्रीमान् पादपीठीकृतरिषुमकुटो भासते विष्णुदेवः॥ विष्णौ पश्चिमिरजयप्रचलितं कि वर्ण्यते तहलं पीते यद्रजसा रिपुं मृगयतवामग्रमब्धेर्जले। निःशेषं मुखशोषमेत्य वडवाग्नी निष्यमे सप्रमं दातुं रत्नमुपायनं जलधियो रहो हटाहिष्णवे ॥ मोदलोळ पोय्सळराज्यलाध्मयोदवं तोळविवपिन ताळिद त। न्त्रदयं रंजिसे तन्न बल्पोदवे तन्नापेरे तन्नाने मी ॥

रे दिशासकमनोत्तिकों दु तलका इं गक्तराज्यके तां।
मोदला दं यदुवंशवर्धनकरं श्रीविष्णुभूपालकं ॥
पिंगदे तोळोळ् को वि म । लांगरं जयलिम लिश्म विधिसे सुदृं ॥
गंगर कुशपिन पुरमं । तुगबलं विष्णुर्वेब भुजबलगंगं ॥
पले कावेरिय बारि कुडे पोलसाद तेंदु पेवय्सुतुं।
केलदोळ् कूपजलासियप्पिनेगमाराजेंद्रचोळं भुजा ॥
बलदि विष्णु तदीयसेनेय पेणंगळ् तन्नदीपूरदोळ्।
कलसल् विक्रमकेळियं मेरेदनस्युप्रप्रतापोद्यं॥

स्वस्तिसमधिगतपञ्चमहाशब्द महामण्डलेश्वरनुं, द्वारावतीपुरघरेश्वरनुं, यदुकुलकलश-कलितनृपधर्महर्म्यमूलस्तम्भनुं, अप्रतिहतप्रताषविदिनविजयारम्भनुं, वासन्तिकादेवीलन्धवरप्र सादनुं, श्रीमन्मुकुन्दपादाराघेन्दवन्दनघिने।दनुं, अञ्चण्णलक्ष्मीलक्षितवक्षःप्रदेशनुं, प्रतिदिनोप चीयमानपुण्यप्रवेशतुं, विनमद्दितभयचिकतमुखबिम्बावळम्बस्फटिकपादपीठविन्यस्तपद्दतलतुं-श्वेतातपत्रशीतळीकृतभूतळतुं, स्नेहिनिहितराजलक्ष्मीकटाक्षच्छटायमानधवळखमरवहोपवीज्यमा-नतुं, शौण्डीरसरसवीरकथाकर्णनोत्तीर्णहर्षपुलकसन्तानतुं, रिपुविजयविदिर्तावविधरक्षस्रवितक-र्णकुण्डलप्रभामण्डलस्थागितगण्डमण्डलतुं, अनूनविभघालोकनागमनोत्कण्ठिताखण्डलतुं, वि-कटबक्षःस्थलविराजमानविपुलविमलमुक्ताफलविकीर्णकान्तित्रन्तुरितकेयूरकीर्तिमुखनुं, मृदुमधु-रवचनमिलितमन्दिस्मतसुधारसस्यीन्दवदनविधुविस्वप्रसादसस्रतुं, बहुसमरलब्धविजयारुढ-विक्रमातिकर्कशभुजयुगलनुं, भटकटकभुजाटनोत्कण्ठविजयलक्ष्मीरहिकरण निहितस्रद्गनिगलनुं, सेवागमनसमयसमदकामिनीकद्म्बचलनचलाशिश्चिनीसञ्जातमञ्ज्ञनादोद्वुद्यकुसुमबलिशबलमधुक-रनिकरसङ्कारमुखरितास्थानरङ्गनुं, नीतिनितिभवनीष्टदयनिहितगभीरान्तरङ्गनुं, हारसफलरास्ननन्दनाभिरामनुं, शरणागतकुभृत्कुलनियुक्तक्षेमनुं, सङ्गीतप्रसङ्गभङ्गिसङ्गतचतुर-भरतनुं, तर्कविद्याविद्यारदविचारनिरतनुं, शब्दविद्यासमग्रहक्षणसुद्यिक्षनुं, वेदविद्यापरी-सकलपुराणपुञ्जितार्थरत्नकोशनुं, पुरुषार्थसार्थमूलसत्यमणिमूपनुं, कधित्वतत्व-निशितवुद्धियुं, अवन्ध्यमन्त्रसिद्धियुं, लोकालोकनश्रीकराकारनुं, सत्वसमुत्पन्नशोभादिगुणा-काम्भोजवाजिराजिसञ्चरणतरस्थरणीवस्यनुं, विजयकद्विकाकद्वम्बचुम्बित्रवि-धारनुं, गजराजगण्डविजयडिण्डिमायमानोडूमरमधुकरपटलघटिनपिञ्छातपत्रनुं, परवधूपु-त्रनुं, करालकरवालशार्दूलनिर्धूतमण्डलिकमृगयूथनुं. गण्डगिरिनाथनुं, पाण्ड्यगण्डशैलनिर्मेद-नाकालदम्मोलियुं, तुळुनृपालदृदयिवदलनप्रकटरणकेळियु. जगृद्देवबलविलयभैरवतुं, सोमे-



VISHNUVARDHANA AND SANTALE

EAST VIEW OF VIRA-NARAYANA TEMPLE

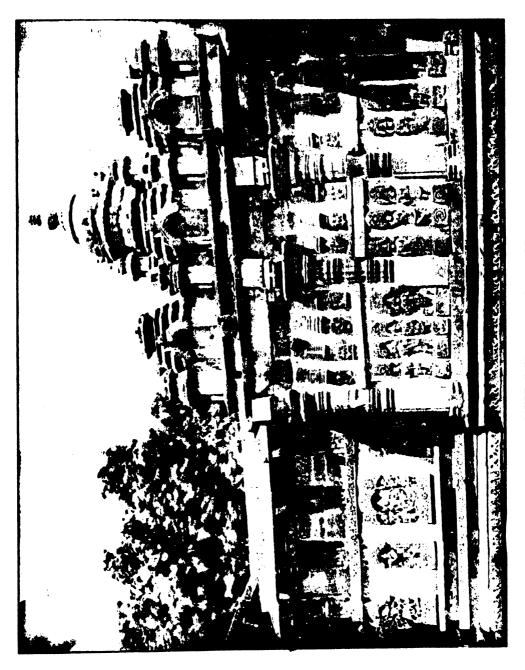
श्वरप्रचण्डवेतण्डकवलनप्रवलकण्ठीरवनुं, चक्रक्ट्रपीठमाणिक्यदेवीसमक्षलक्षसमराटोपनुं, आदियमावलेपलोपनिपुणचापनुं, नरिसंह्यह्मभूजभञ्जनप्रभञ्जननुं, कळपालकपालचयकशोणितापानतृष्टयोगिनीमनोरञ्जननुं, चिक्किरिभुजक्षभक्षकरखड्मबगराजनुं, मलराजराजनुं, हरक्कोलकुन्तकदलवनविदलनकरालग्रुण्डालनुं, बलपदोद्ध्तपूलीधूसरितिदक्यालनुं, चिक्किरिपेमीळकुत्किल्चालनचतुरचापवैन्यनुं, पिट्टिपेमीळप्रितिष्ठानुष्ठितात्मसैन्यनुं, आत्मीकृततळवनपुरनुं, अक्कीकृतकोक्किवण्यनुं,
अवलिवतनोळम्बवािष्ठगुं, दूरीकृतािरवर्गनुं, ऊरीकृतनीलप्रवतनुं, उररीकृतकोळालपुरनुं, उन्म्
लितकोवन्दनुं, उत्तरिलतेिरियूरनुं, उल्लिक्कित्वलूरनुं, उद्धाटितनक्रलिपुरनुं, उत्पाटितघटकपाटनुं,
उत्किम्पतकाञ्चीपुरनुं, उद्दण्डितप्रचण्डतेजनुं, उत्तिमितकीर्तिभ्वजनुं, वार्चितरणविज्यभरीरवनुं,
भुजबलावप्रममसम्भूतिवत्तविरिचतिविचित्रविजयनारायणोनुक्षभवननुं, वीरिवतरणविज्यक्षकुलाभिमाननुतिमुखरसकलभुवननुं, कायकान्तिपरिहसितकाञ्चननुं, शार्दूललाञ्चनुं, पद्मसम्वतपःपूतवेदपर्वताधीश्वरनुं, राजसमाजभास्वरनुं, यशःप्रसरपरिपूर्णपद्मजाण्डनुं, मलपरोळ्गण्डनुं,
कावेरीतीरवनविहारमदमरालनुं, सुभटसमरकेलिलोलनुं, लोकापकारपरायणनुं, विजयनारायणनुं, आर्ळि मुनिरिचनुं, शौर्यमं मेरेवनुं, पनिसिद् श्रीमित्रिभुवनमलु भुजबलवीरमक्क विष्णुवर्धन
पोय्सळदेवर्, मूडल् नक्कलिय पाडिय घट्टम्, तेङ्कल् कोङ्क चेरमनमले, पदुवल् कोङ्कणद् वारकत्रघट्टवादियागि, वडगल् साविमलेयिदोल्यान् भूमियं भुजबलावप्रमार्नं परिपालिसुसं॥

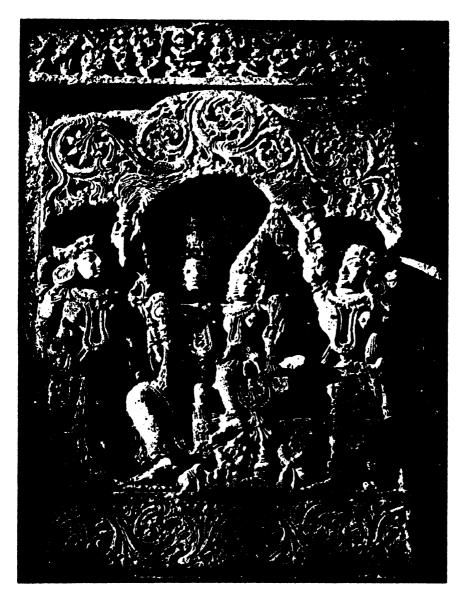
स्वस्तिसमस्तमङ्गलाभ्युद्यकरलक्षणाभिरामेयुं, सौमाग्यसीमेयुं, बलिपुरवरक्षीरवार।शिजनितकमलेयुं, विशुद्धाचारविमलेयुं, श्रीमद्धमेश्वरदेवल्धवरप्रसादेयुं, श्रीपुरचितरामेश्वरप्रासादेयुं, विश्वुद्धाचारविमलेयुं, श्रीमद्धमेश्वरदेवल्धवरप्रसादेयुं, श्रीपुरचितरामेश्वरप्रासादेयुं, विश्वुद्धाचेनमनोरागसागराभिवर्धनचन्द्रलेखेयुं, परिवारफिलितकल्पकुजशाखेयुं, सर्वथ्यस्यस्यितवचनमधुरसस्यन्दिवद्गारविन्देयुं, नगराजनन्दनापदारिवन्दवन्दनवर्धितानन्देयुं, कलाकलापरत्नगभेवसुन्धरेयुं, लावण्यसिन्धुवेलालीलायमानकेकरातिबन्धुरेयुं, भरतागमभवन-निहितमहनीयमितप्रदीपेयुं, विनयविनमिद्धलासिनीकदम्बलम्बालकालम्बचरणनखाकिरणकलापेयुं, दयारसाम्रतापूर्णवदनविधुविम्बेयुं, अनूनदानाभिमानावलम्बेयुं, विचित्रनर्तनप्रवर्तनपात्र-शिखामिणियुं, सकलसमयरक्षामिणियुं, सङ्गीतसङ्गतसरस्वितयुं, पितविनयाविदिताहन्धितयुं, सवितगन्धहितयुं, इत्यादिनामावलीप्रशस्तेयुमेनिसिद् श्रीमित्पिरियरसि पद्दमहादेवि शान्त-लदेवियर् वेरसु, श्रीमन्महापद्दणं वेलापुरद नेलेवीडिनोल् श्रीमद्विष्णुवर्धनपोय्सळदेवर् सुखन्सङ्गधिवनोदिं राज्यं गेयुक्तमिर्तु॥

स्वस्तिसमस्तमङ्गलाभ्युद्यकरलक्षणलक्षितमुं, शब्दविद्ययंते सूत्रमुखसिद्धमुं, श्रुतिकदम्बदंते पद्यक्रमानुविद्धमुं, त्रिविकमायतारदंतिरुपक्रमप्रवृद्धमुं, चतुर्भुखनंते कमलोद्भवमुं, शशिखण्ड-मण्डननंते शिलापुत्रिकालङ्कृतमुं, शतकतुषिनंते नयनाभिराममुं, कुलागिरियंते दृढमूलबम्धमुं, जलाशयदंते कुमुदोल्लासियुं, मेर्कागिरयंते बहुकनकघटितमुं, हरगिरियंते वृषपदाङ्कितमुं,
गुरुवरणमागियुं तमोगुणमल्लदेयुं, स्तम्भसम्भृतमागियुं रजोगुणमल्लदेयुं, हर्गोत्कर्पकारियागियुं
सत्वगुणमल्लदेयुं, सिंहगजाविळयनुळ्ळुदागियुं गहनमल्लदेयुं, जलिनिधियंते गभीरान्तरङ्गमुं, कनकशिखरियंते ध्रुवगतिनिरतमुं, चन्द्रमण्डलदंते सुधावलिश्ययुं, रविमण्डलदंते वियत्पथवर्तियुं,
गगनमण्डलदंते भगणसङ्कान्तमुं, यहुकूटकोटिघटितकलशिवलासितमुं, बहुभूमिकोद्धासित श्रीमुखद्वारमुं, उत्तम्भितध्वजपटपल्ल्योल्लङ्ग्यमानगगनवलयमुं, धराभारधीरनागराज हृदयदर्शितगुरुत्वमुं, लब्धमहत्व मण्य श्रीमन्महाप्रासाददोळे॥

स्वस्ति समस्तजगदुदयकरचतुरचतुराननोङ्गृतिपूतपुण्डरीकदलधयिळतोदरनुं, भुजबलानेयु कहलमुखसमाछ्ययमुनानदीप्रवाहविदितसामध्येमुद्राभद्रबलभद्रसहोदरनुं, अमृतमथनसमयसं-सिक्तसुब्यक्तिबिन्दुशृन्दतारिकतिविकटवक्षःस्थलियक्तलनुं, निजलुरघटितिबलगळितसकलजल-धिजलकर्दमितपातालपङ्गकेळीविलोलवराहरूपहेलासमुत्तािलतधरातलनुं, जगत्कण्टकोत्कण्ठदश-कण्ठकण्ठकाण्डयण्डखण्डनप्रचण्डकाण्डमुखसमुङ्गृतविजयविष्यातरामावतारनुं, धरणीभारावता-ररिचतपाण्डवोपकारनुं, विलकरिनयुक्तधाराप्रवर्धमानवृद्धिलताहृद्धेष्ठपद्मजाण्डस्पृगाधारद्व-ण्डायमानकलेबरवरिविकमावतारिमतधरणीमण्डलनुं, अतिकृरदनुजाधिनाशिवरिचितापायरिक्षित्वाखण्डलनुं, सुरासुरकराक्ष्यमाणमन्दरभ्रमणभरसहातिधीरकमठाकारदर्शितहृदत्वनुं, परममहत्परिमाणगर्भीकृतसकलसत्वनुं, अज्ञातपरमार्थस्वरूपनागियुं प्रकटनुं, अनिकटीकृतिकटनुं, अद्दर्शकृतदूरनुं, अतुङ्गीकृततुङ्गनुं, अस्र्योकृतस्थन्तुं, अगहनीकृतगहननुं, अनवनतगभीरनुं, अविस्तार्यमाणविस्तीर्णनुं, सकलभुवनसम्पूर्णनुं, संसारसमुचिततमःपटलविघटनपदीपनुं, परब्रह्मस्वरूपं, अतिप्रसन्ननुं, क्षेत्रसन्नन्नं, अतिप्रसन्ननुं, चेन्ननुमेनिप श्रीमद्विजयनारायणदेवरं श्रीमद्विष्णुवर्द्धनपोय्सळदेवर् सद्वितियं सुप्रतिष्ठितं माडि।

शक्यर्प सासिरद मूवत्तांभत्तनेय हेमलिम्बसंवत्सरद चैत्रशुद्ध पञ्चमी बहुयार श्री-विज्ञयनारायणदेवर श्रीचेश्वकेशवदेवर श्रीलक्ष्मीनारायणदेवर नित्यनैमित्तिकदिव्याङ्गभोग ति-कालनेवेच श्रीचेश्ववद्याद्मणर पात्रपागुड विद्यावंतर मालगाररारितकोद्दणवोळगाद समस्त वृळिगद जीवितवर्गक्कवागि सर्वनमस्य समस्तिकश्कुळ देविदेवन काणिकेसहित श्रीपाद-दिख्ठे धारापूर्वक माडिद वृत्ति वेलापुरद बीहु चतुःसीमे सुंकपानायसहित देविळगेनाडमेसं-दिहन्नेरहु, आनाडिंद तूर बसवनहिळ्ळ, कोडिगनाड बारिस हन्नेरहु, निहुगुंद हळ्ळिगळु सहित, अध्वदारे तगरेनाडेरहु हसुडेहळ्ळिगळु सहित बळ्ळिवनाडहिडयद्योळलु, अत्तिविळिगेय मणिल-नाड मोरसुहन्नेरहु, नेक्कुनाड केसकोडुहळ्ळिगळु सहित मैसेनाड वेडगेरे आसंदिनाडेरहुं देवनूष चतुस्सीमासहितं त्रिविकमं माडिद् दिव्यश्रीपादपद्मगळिंगे समर्पिसिद्य ॥ इनितरिंद् मिक्क-धनमुं भक्तरायमुं संडस्फुटितजीणोंद्धारक्कवेकादशावतारनेनिसिद्द श्रीविष्णुवर्द्धनहोय्सळदेवय॥





LAKSHMI-NARAYANA ON SOUTH WALL OF ANDAL TEMPLE

सामान्योऽयं धर्मसेतुर्नुपाणां काले काले पालनीयो अवद्भिः।
सर्वानेतान् भाविनः पार्थिवेन्द्रान् भूयो भूयो याचते रामचन्द्रः।
स्वदत्तां परदत्तां वा यो हरेत वसुन्धराम्।
पष्टिवर्षसहस्राणि विद्वायां जायते किमिः॥
देवद्रस्पविनाशेन ब्रह्मस्वहरणेन च ।
तस्नं कुलनाशाय भवेदारमवधाय च ॥
॥ सारायणाय समः॥

Inscription on the pedestal of Vijaya-Narayana or Kesava.

जिष्णुर्विष्णुमहीपालः पास्तिताकिस्भृतसः। देवदेवेशविजयनारायणमचीकरत्॥

Inscription on the pedastal of Kappe-Chennigaraya.

C 1117

शान्तिकृत्सर्वभूतानां प्रतिष्ठा विष्णुकान्तया । वेजकेशवदेवस्य शान्तिदेव्या कृतोत्तमा ॥ ॥ पदमहादेवी ॥

Belur 20. 1180. (Extracts.)

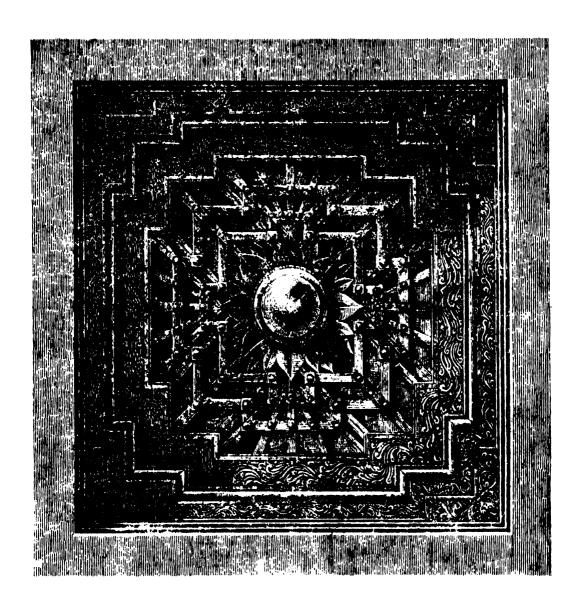
स्वस्ति भीकुषकलशो विशालमूली
दिश्यास्तामविरलचग्दनाजुलेपी ।
उत्तुत्ती हरिभुजकवपवृक्षपुष्टिं
तम्बानी मदनरसेन पूरिती वः ॥
नारायणदेवर को। हारवनाकव्यमागे यहोशन म ॥
व्हारमेनल् माडिसिद्नु। दारं बह्वाळदेवधरणीनाथं॥
॥ भीकेशबाय नमः॥

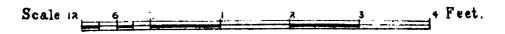
Belur, 72. C. 1185. (Extracts.) आसीदेखछदेव्यां हि नारसिहक्षितीश्वरात्। तस्यां पद्दमहादेव्यां बल्लाळः पूथिबीपतिः॥ भीमच्छीनरसिंहदंबनुपतेर्जातो महीयान् सुतः सम्प्राप्तोरुपराकमो विजयते बह्वाळभूपालकः। हित्वा पापमहान्धकारमानेशं धर्म समुद्रीपयन् भीमत्केदावदेवपाद्युगलध्यानामृतास्वादनः॥ दशमुखभुजदण्डोद्धातकैलासशैलं दर इव कलियेगोचालितं धर्मजातम्। जगति बहुविधं यः स्थापयामास बीरः स जयाति रणमछो बीरबङ्घाळभूपः॥ जीयाद्वहाळभूपालः पालितासिलभूतलः । यत्कीर्तिपुण्डरीकस्य पृथिवी कर्णिकायते॥ पसेयल् जाळकजाळकं रहकवाटं द्वारशासाळिबा णसुकोद्दारवृद्प्रवप्रमृद्वासं वासुदेवास्यती। र्यसरं श्रीविजयाविद्यान्वविलसमारायणंगोल्तु कल् वेसर्वि तेङ्गणचिक माडिसिदनीबल्लाळभूपालकम् ॥

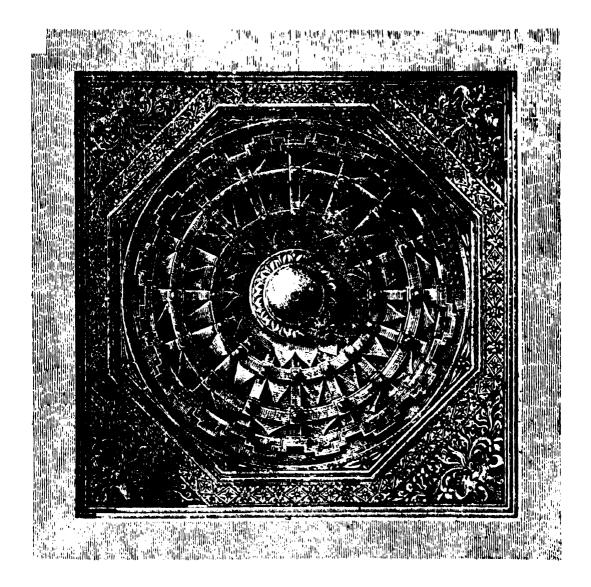
Belur 63. 1387.

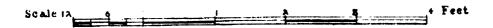
स्वस्ति भीमञ्खकान्ते निधिगगनगुणस्मामिते प्रामवाचे मासे तत्पूर्णिमाया हरिहरनूपती मुद्दे मन्त्रिवर्षे । दाासत्युर्वी च सर्वी मलगरसविभुः क्यातकाद्मीरचंदाः प्रासादं केदावस्य स्फुटरिक्षकलदोनाश्चयत्काश्चनेन ॥ ॥ १३०९ ॥

Belur 3. 1397. (Extracts.) श्रीमंत्रेलोच्यपूज्याय सर्वकर्मसुसाक्षिणे। फलदाय नमो निस्यं केशवाय शिवाय च॥ तस्सुरासुराधीशमीळिमालोपलालितम्।





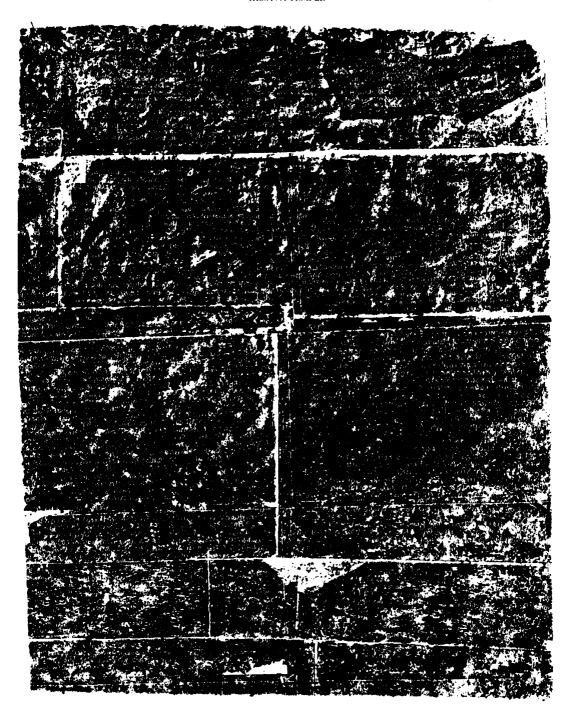






श्रीमद्वेलापुराधीशकेशवेशस्य शासनम् ॥ जम्बूद्वीपे परांधें सकलगुणगणैर्भारते वर्षसण्डे धामान्यस्युञ्ज्वलानि त्रिदद्यमुनिगणैरार्चितान्यत्र सन्ति । देवानां पुण्यरूपाण्यपि शतमुखितं नाम तेषामधैतान् वस्ये कांश्चिचथाई सक्वदिदमिकलं संश्रुणुष्वं च चित्रम्॥ यं शैवास्समुपासते शिव इति ब्रह्मेति वेदान्तिनो बौद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैयायिकाः। अर्डभेति ह जैनशासनमताः कर्मेति मीमांसकाः सोऽयं वो विद्धातु वाब्छितफलं श्रीकेशवेशस्सदा॥ सोऽयं पायादपायादपहसितसरोजातनेत्रान्तरश्री राकल्पं कल्पवृक्षानिव विषुळक्रपासारधाराधरो यः। लक्ष्मीवक्षोजदौलोपरि कपिदापटीवियुद्धचोतमानः श्रीवेलग्रामधामा निजपतिभवनाभावितां केशवो वः॥ अरुणसरसिजश्रीसोद्**रे**रत्युदारे रिकळभुवनरक्षादीक्षितैईष्टिपातैः। तरुणतुळसिमालालङ्कतोरस्स्थळश्रीः करुणयति कदा नः केरावेराः कृपेराः॥ सर्वोत्कृष्टे समग्रैविविधगुणगणैः सत्वसारैकरम्ये प्रख्याते होय्सणाख्ये महति जनपतेर्धाम्न वेलानगर्याम्। आतन्यन्यिष्णुदेविक्षितिपतिविभवान्विश्वरक्षाविधायी योगं योगीन्द्रगम्यः कलयंति कुशलं केशवो नाथ एषः ॥ अन्धान् व्यक्ताक्षिवन्धानलघुपरिणवद्राजमुद्रान् दरिद्रान् पङ्गन् जङ्घालमुख्यानमरगुरुसद्दग्वाक्समूकांश्च मूकान्। वन्ध्यास्सन्ततिवन्धुराश्च कलयन् देशान्यदेशागतान् सर्वाभीष्टफलेन योजयति तान् बेलापुरीकेशवः॥ संसाराणवगर्ववारणकळावेळा हि वेलापुरी मृतिस्त्वं प्रथमेव मृतिष्ठु चृतुविशत्युपाल्यासु च। विष्णो नारदगीतवैभव हरे देवाधिदेवोत्तम ह्रोद्याध्वंसन सीम्यकेशव महालक्ष्मीपते पातु माम्॥ श्रीमद्वेदान्तवेद्यादवचनविषयात्सचिदानन्दतत्वा

दाविभीवं प्रपन्ने त्रिभुवनभवनेऽनादिमायाविचित्रे। बस्य स्थित्ये समर्थोन्नृपकुलतिलकान् निर्ममे पद्मयोनिः काले प्राप्ते कली तत्कलुपपरिष्टती सङ्गमस्सान्धयोऽभृत्॥ क्टस्थोऽभिजनस्य सङ्गमनुषः श्रीशारदासङ्गमा जाताः पश्च सुरद्भा इव सुतास्तत्रादिमो हर्यपः। तस्यैका तनुरेव बुक्कनृपतिर्विश्वम्भरागोपति स्तस्मादेष विवर्धते हरिहरः साम्राज्यलक्ष्मीबरः॥ व्यर्थमणस्त जुजो जनाय महते जाम्बूनदस्पर्शन क्षोणीदानविधावसंशयमसौ भीरेणुकानन्दनः। इष्टापूर्तपरम्पराविरचने नान्योऽस्ति यस्योपमः सोऽयं पुण्यमहीपतिर्दरिहरः श्रीमान् समुज्जूम्भते॥ यद्वद्दशरथस्याभृत् सुमन्त्रस्सि चेषे। महान्। तद्वद्वारहरस्य श्रीगुण्डदण्डाधिनायकः ॥ यद्दोर्दण्डप्रतापप्रबलतरमहावहिषीयीतिरेक ज्वालामालापतङ्गायितयवनतुरुष्कान्ध्रदाञ्चक्षितीद्याः । सोऽयं बुद्धिप्रभावप्रगुणितनिजतेजोल्लसम्मन्त्रशक्तिः मिश्रेष्ठाप्रगण्यो जगति विजयते गुण्डद्डणधिनाथेः॥ पतस्मिन् समरे विजित्य नृपतीन् प्रत्यर्थिनस्तद्वधू कार्पण्येन विमुच्य तान् भुविममां धर्मेण संशासाति। तस्याद्वाकरणेषु मित्रगुरुषु श्रीगुण्डदण्डाधिपः प्राधान्येन विज्ञुम्भते नृपक्कतावेकप्रतापोज्ज्वलः॥ अङ्गो व्यङ्गः कळिङ्गो विकळमतिरसी गुजारस्सव्यरोऽभूत् पञ्चाळाः पञ्चभावं दधित बहुबलः सैन्धवः सिन्धुपाती। आन्ध्रोऽप्यन्धः प्रबद्धश्चदुलभटवदुक्षिप्तनासीरपादौ भ्रोळः काळत्वमाप स्मरति रणरसं गुण्डदण्डाधिनाये॥ अङ्गः सङ्गरभङ्गितो रणमहारङ्गं काळिङ्गो जहा बन्धः पर्वतरन्ध्रगस्समजहातूर्जस्वरं यूर्जरः। कोणं कोङ्कणकोटका जगुरगाचोळोऽपि शैलान्तरम् श्रीमद्रुण्डचमुपती सकलसेनापत्यसंस्थे सति॥ स्वस्ति श्रीमद्देषमन्त्रवरविष्यातातिशौर्यातिगा





SANKARESVARA TEMPLE TO WEST OF BELUR

म्भीयीवार्यसुधैर्यवीर्यविजयभीकीर्तिनित्योद्यः। भूषमंद्रिजदेवबेदकुलरक्षातुष्टशिक्षाकरः पुण्योदर्कचरित्रकोऽस्तदुरितः श्रीगुण्डदण्डाचिपः॥ यत्प्रत्योघविदारितारिधरणीपाछावनारोज्जत स्रीरलब्ब्छलवेरिवीरविजयश्रीकौतुकोत्साहितम्। भीमद्वीरहरीन्द्रराजमनिशं कुर्वजवावींसम प्रायानीकगणाधिनाथविजयभोगुण्डदण्डाधिपः ।। यदाटीपुटघोटकवजखुरश्चणभमामण्डलो ब्तस्फीतविगन्तराष्ट्रतरजो राजधभोमण्डले। प्रत्यिधिक्षतिपालसंस्थिवजयभीकौतुकं गुण्डव ण्डाधीशस्य विधातुमन्तरितवस्राकारमुज्जूम्मते ॥ अम्रे यद्गणना प्रवीरपरिषद्रोष्टीषु काष्टां गता प्रक्यातिः प्रतिजन्यमूर्जितजयभीपाणिपीडाविधिः। यत्ते गुण्डपदण्डनाथ निविडो भावस्सदा ज्यम्बके सर्वे चैतदुदारहरिहरनूपश्रीपादपद्मप्रभा॥ रामस्येव स मारुतिईरिहरक्षोणीपतेरप्रणी र्भृत्यो गुण्डपदण्डनाथसुमटो लङ्कामिष स्कन्दयन्। जित्वा केरळतीळवान्धकुटकानानीय तेभ्यः श्रियं राहे सम्प्रददाति मिन्ननुपयोस्तत्सामरस्यं परम्॥ वेतण्डानिष सेपपाथेयमुखान्मत्तान् तुरुष्कान् रजे केशेष्वेव निगृह्य वाजिभवने शासामृगः कारिताः। थन्यौ ज्येष्ठकनिष्ठसञ्ज्ञकमहाष्याघी गृहीती गळे भीमद्रण्डपदण्डनाथ भवते तिष्ठेत कस्स्पर्धया ॥ सन्तापाक्यमिरम्मदं ज्वलयति स्वान्तेष्वहङ्कारिणां साम्द्रं वर्षति वैरिवृन्दरुधिरं यत्सद्भकाळाम्बुदे । धत्ते साधुकदम्बमुत्सवद्दां कीति नवं केतकी सीरभ्यं भजते दिशासु विजयभीगुण्डदण्डाधिपः॥ इदं विजयते पुरो भवनभूषणं शार्क्किणः स्रुमेरुदिमसानुमन्मलयमन्दरप्रक्रियम्। त्रिविष्टपपदोष्रमध्छिबरबाठ सिखाङ्गमा वदाम्बुजपरिस्बलस्कनकनूपुरं गोपुरम् ॥

Belur 13. 1484. (Extracts.)

जन्ने प्राम्नो मधुवनृपतेस्तेन मागाम्बिकायां लब्खक्साभृनमणिरिय महान्यारिधेस्ताम्रपण्याम् । यः सद्भक्तया गुणगणनिधिः केरावाराधनार्थे मद्रा लक्ष्मीभवनविभवा कारिता यागशाला ॥ इयमाचन्द्रार्के स्थिरा भवतु॥

Belur 11. C. 1484. (Extracts.)
लख्खक्षोणीशकीर्त्या विधुबिधु . स्यैरावतस्वच्छमूर्त्या
जाते चान्द्रे करण्डे बहुवृधजनुषा पुण्डरीकोद्भवाण्डे ।
दुग्धान्धिर्दैत्यहन्त्रामलविबुधधुनी ब्रध्नजालोद्धतीधैः .
श्रीकण्ठः कण्ठकान्त्या निभृत इव जनैर्लक्ष्मणा श्रायते ग्लाः॥

Belur 64. 1736.

श्रीमत्पुण्ये शकाब्दे ग्रह्शररसभूसिमते नालनैज ज्येष्ठे तत्कृष्णपञ्चम्यसमगुरुदिने कृष्णभूपे च सीम्ये। नञ्जारव्ये राज्ञि शासत्याखिलभुवमसी वेङ्कराख्यो नृपालः ग्रासादं केशवस्य स्थिरकलशयुतं कारयामास दिव्यम्॥ ॥१६५९॥

Belur 65. 1774.

श्रीमद्रम्ये शकाब्दे नगनिधिरसभूगण्यमाने जयाख्ये द्वादश्यां गुरूपक्षे नभसि गुरुदिने चामराजे नृपाले। शासत्युवीं नवाबप्रवरबहद्दे हैद्दल्याख्यभूपे प्रासादं केशवस्य स्थिरकलश्युतं नञ्जयायों व्यतानीत्॥ ॥ १६९७॥